THE Hollywood REPORTER
AFM DAILY №1
OCTOBER 31, 2012
THR.COM/AFM

A FILM BY JEROME LESCURE

A.L.F.

ANIMAL LIBERATION FRONT

Inspired by true events

WINNER HARLEM INTERNATIONAL FILM FESTIVAL BEST WORLD FILM 2012

WINNER BLUE WHISKEY INDEPENDENT FILM FESTIVAL BEST OF THE FEST BEST FILM BEST ACTOR 2012

WINNER NAPERVILLE INDEPENDENT FILM FESTIVAL BEST FILM BEST ACTRESS 2012

WINNER IONIAN INTERNATIONAL FILM FESTIVAL BEST FILM 2012

WINNER LOS ANGELES REEL FILM FESTIVAL BEST FILM BEST SCREENPLAY BEST ACTOR BEST SUPPORTING ACTOR 2012

SCREENING TOMORROW

Thu. Nov. 1st – 11.00 AM @ The Tunnel Post
233 Wilshire blvd. - suite 100 - Santa Monica

VISIT US AT LOEWS - SUITE 621

Contact : **Bertrand Reignier** / bertrand-free.dolphin@wanadoo.fr **Marine Mutinelli-Szymanski** / marine-free.dolphin@wanadoo.fr

NEW ZEALAND FILM

MARKET PREMIERE

Friday, 2 Nov 1pm, Laemmle Monica 1

www.howtomeetgirlsfromadistance.co.nz

MARKET PREMIERE

Wednesday, 31 Oct 1pm, Criterion 6
Friday, 2 Nov 11am, Criterion 4

www.freshmeatfilm.com

NEW VERSION SCREENING

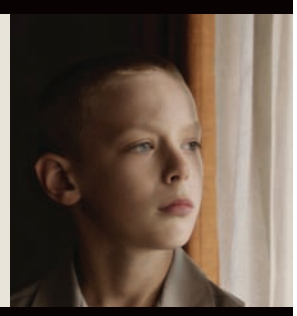
Thursday,1 Nov 1pm, AMC Santa 4

www.facebook.com/TwoLittleBoysfilm

THE **WEIGHT** OF **ELEPHANTS** *Drama. In post-production.*

Debut feature by Cannes Critics Week winner Daniel Joseph Borgman ***(Berik, Lars and Peter****). Inspired by the acclaimed novel* ***Of A Boy*** *by Sonya Hartnett.*

TRAILER AT AFM



MT **ZION** *Drama. In post-production.*

Turei's dream of being the support act for Bob Marley challenges the traditions and values of his Maori upbringing and will set him at odds with his family – particularly his father.

*Debut feature from Tearepa Kahi (****Taua - War Party, The Speaker****).*

TRAILER AT AFM

SHOPPING *Crime Drama. In post-production.*

New Zealand, 1981: seduced by a charismatic career criminal, Willie must choose where his loyalties lie – with a family of shoplifters or with his own blood.

*Debut feature from award winning writer / director duo Mark Albiston and Louis Sutherland (****The Six Dollar Fifty Man, Run****).*

PROMO FOOTAGE AT AFM

NZ FILM

LOEWS HOTEL, ROOM 747
AT AFM: **OCTOBER** 31 – **NOVEMBER** 5
JAMES THOMPSON, NZ Cell: +64 21 911 757 / +64 21 630 368 james@nzfilm.co.nz www.nzfilm.co.nz

NZ Films D1 103112.indd 1 10/17/12 11:59 AM

THE Hollywood REPORTER

OCTOBER 31, 2012

BREAKING NEWS | Strand Releasing acquires all North American rights to *The Condemned* | Relativity names Dylan Wilcox head of media acquisitions | Madeline Zima joins the horror-thriller *Hoarders* | SEE THR.COM/AFM FOR FULL STORIES

AFM №1

Tim Allen To Voice *Penguin King*

By Stuart Kemp

TIM ALLEN WILL VOICE the U.S. version of feature-length documentary *The Penguin King 3D*, one of the American Film Market's hot docs.

The original British version of the 3D nature film was narrated and co-produced by legendary British naturalist and broadcaster David Attenborough.

The film is told through the eyes of a king penguin as he makes his journey from adolescence to adulthood.

U.K. production and finance banner Atlantic Productions will redraft the original script for Allen to give it a more American

CONTINUED ON PAGE 6

Nebraska Lands at FilmNation

By Pamela McClintock

ALEXANDER PAYNE'S next film, *Nebraska* — seeking to supplement its financing — will be sold off in a number of international markets where Paramount isn't distributing the movie.

Glen Basner's FilmNation, known for its stable of auteur directors, is representing *Nebraska* internationally and has struck a number of key deals. He'll continue meeting with international buyers at AFM.

Nebraska stars Bruce Dern as a cantankerous old man who naively thinks he's won $1 million from a magazine sweepstakes. His son (Will Forte) reluctantly agrees to escort him on a road trip from Billings, Mont., to Lincoln, Neb.

Produced by Bona Fide Productions' Albert Berger and Ron Yerxa, the team behind indie hit

CONTINUED ON PAGE 6

Disney to Buy Lucasfilm for $4.05 Billion

The company plans new *Star Wars* films every two to three years, a series on Disney XD and a larger presence at its theme parks *By Alex Ben Block*

THE WALT DISNEY CO. HAS acquired Lucasfilm for $4.05 billion in cash and stock and announced a new *Star Wars* movie to be released in 2015.

Kathleen Kennedy, current co-chair of Lucasfilm, will become its president, reporting to Walt Disney Studios chair Alan Horn. Disney is paying about half the purchase price in cash and will issue 40 million shares of stock, the company said in a statement Tuesday.

Kennedy will serve as executive producer on new *Star Wars* features, with the franchise's creator and Lucasfilm founder George Lucas, 68, serving as creative consultant. There are plans to release a new *Star Wars* film every two or three years.

"For the past 35 years, one of my greatest pleasures has been to see *Star Wars* passed from one generation to the next," said Lucas, chairman and CEO of Lucasfilm, in a statement. "It's now time for me to pass *Star Wars* on to a new generation of filmmakers. I've always believed that *Star Wars* could live beyond me, and I thought it was important to set up the transition during my lifetime. I'm confident that with Lucasfilm under the leadership of Kathleen Kennedy, and having a new home within the Disney organization, *Star Wars* will certainly live on and flourish for

CONTINUED ON PAGE 6

Disney president and CEO Bob A. Iger, left, inks the deal with George Lucas.

DISNEY/RICK ROWELL

Wilde, Steinfeld Set for Civil War Drama

By Pamela McClintock

OLIVIA WILDE, HAILEE STEINFELD AND NICOLE Behaire will star in *The Keeping Room*, directed by Daniel Barber and financed by Wind Dancer Films.

Written by Julia Hart, *Keeping Room* tells the story of three Southern women — two sisters and a slave — who are forced to defend their home from the onslaught of a band of soldiers who have broken off from the Union Army.

Wind Dancer, whose credits include *What Women Want*, will produce alongside Gilbert Films and Anonymous Content. WME Global arranged financing and will represent North American rights. Sierra/Affinity will shop the project to foreign buyers at AFM.

Gilbert Films' Jordan Horowitz is producing alongside David McFadzean, Judd Payne and Dete Meserve. Gary Gilbert of Gilbert Films and Michael Sugar of Anonymous Content will executive produce, while Anonymous' Nicole Romano and Trevor Adley will co-produce.

Tough stories are no stranger to Steinfeld, who starred in *True Grit* in 2010. Barber, whose credits include *Harry Brown*, is set to begin principal photography in March in North Carolina.

Behaire is represented by ICM Partners and ATA Management; Steinfeld by ICM Partners and Anonymous Content; and Wilde by WME and Untitled. THR

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Tsui Named *THR* Asia Bureau Chief

By THR Staff

CLARENCE TSUI HAS joined *The Hollywood Reporter* as its new Asia bureau chief, based in Hong Kong.

Tsui joins *THR* from the *South China Morning Post*, where he had served as the paper's film editor since 2005.

Tsui will lead *THR*'s coverage of the Asian market including *THR*'s Festival Dailies in Busan and Hong Kong. His in-depth reporting and analysis will drive *THR*'s coverage at major Asia film events such as Hong Kong Filmart, The Tokyo International Film Festival, The Shanghai International Film Festival and the Busan International Film Festival.

Tsui will manage *THR*'s roster of correspondents in Hong Kong, Japan, Thailand, Korea, and India, reporting directly to international news editor Kevin Cassidy.

"I'm excited about being able to contribute to *THR*'s plans in furthering its coverage of the burgeoning film industries around Asia," said Tsui, who is attending the AFM for *THR*. THR

Skyfall to Cross $100 Million

The 23rd installment in the James Bond franchise continues to smash records overseas

By Pamela McClintock and Stuart Kemp

Skyfall is Daniel Craig's third outing as the international super spy.

CINEMA'S MOST FAMOUS SPY is more popular than ever. The James Bond pic *Skyfall*, marking Daniel Craig's third outing as 007, continues to break records overseas, where it opened two weeks ahead of its Nov. 8 North American debut and has grossed $96.5 million in less than a week.

The Sony and MGM movie directed by Sam Mendes will hit $100 million in ticket sales by Thursday.

In the U.K., the Sony and MGM release torched the all-time record for a Monday with $6.8 million, beating the record of roughly $5 million set last year by the final *Harry Potter* film. The four-day U.K. total is a massive $39.3 million.

During the weekend, *Skyfall* drew the biggest U.K. opening for the franchise and the second-biggest opening the country has ever seen, grossing $32.4 million.

Producers Michael G. Wilson and Barbara Broccoli said they were "overwhelmed with the reaction to *Skyfall* this weekend" in the U.K. "It is particularly thrilling as the U.K. is home to James Bond and it being the 50th anniversary year," the duo said in a statement.

Skyfall posted a Monday gross of $386,000 in Brazil, more than 80 percent ahead of 2008 Bond installment *Quantum of Solace*. The pic's four-day cume there is $3.6 million.

The movie's four-day cume in France is $12.8 million, $9.2 million in Russia and $6.5 million in South Korea.

Skyfall opens Nov. 8 in North America on Imax and other large-format screens before rolling out everywhere a day later.

The film has a strong shot at surpassing 2006's *Casino Royale* to become the top-grossing Bond pic. Craig's first film as Bond earned $599 million worldwide. THR

Legal Slugfest Erupts Over *Glamorous*

AFM title tells the story of a scorned woman who gets revenge by making a doc *By Alex Ben Block*

WHATEVER INTERNATIONAL BUYERS THINK of *The Glamorous Lie* when Tricoast Worldwide debuts the feature documentary at AFM, the offscreen legal battle is the real drama.

It's the story of YaVaughnie Wilkins, who had an eight-year romantic relationship with tech executive Charles Phillips Jr. before finding out he was married. She took her revenge in 2010 by spending more than $150,000 for billboards in New York's Times Square, Atlanta and Silicon Valley with a photo of them canoodling and a caption she claims came from him: "You are my soul mate forever."

Phillips, at the time president of Oracle and a former member of President Obama's Economic Advisory Board, had the billboards taken down in days, but the damage had been done. There was a media frenzy and Wilkins was dubbed the Billboard Mistress.

Phillips had to issue a statement admitting the affair. Reunited with his wife, he left Oracle shortly after and now is CEO of Infor Global Solutions, a New York City software company.

Wilkins wasn't done, however. She financed and starred in a documentary about her experiences as a scorned woman. It was produced and directed by Mark Alamares, who now claims he eventually decided Wilkins just wanted to extort money from Phillips, according to a lawsuit filed in L.A. Superior Court. That suit was in response to one filed by Wilkins, who had to fight Alamares to get control of the finished documentary, which she says he sold to Phillips.

Phillips, meanwhile, engaged CNN and CBS legal analyst Lisa Bloom and New York litigator Orin Snyder, who unleashed legal threats to film festivals that contemplated showing the documentary, and background material to journalists considering writing about it. Wilkins publicist Henry Eshelman says a number of journalists suddenly lost interest in the story.

Bloom told *The Hollywood Reporter* the documentary "defames and disparages Mr. Phillips, using audio and video of him and his family without his authorization or consent." She said her client reserves his legal rights but added there is no current plan to go after international buyers who license the documentary.

Said Wilkins: "Phillips has done nothing in the past year since he allegedly bought my footage. Phillips' legal counsel quotes a false claim by Alamares that *The Glamorous Lie* is nothing more than an extortion ploy against Phillips. I want to state for the record that I have never taken my documentary to Phillips in any way, shape or form, for any purpose." THR

THR AT AFM

NEWS
Kevin Cassidy
kevin.cassidy@thr.com · 213-840-1896

Scott Roxborough
scott.roxborough@thr.com · +49-173-260-3692

Clarence Tsui
clarence.tsui@thr.com · 310-409-9423

Pamela McClintock
pamela.mcclintock@thr.com
work: 323-525-2162 · cell: 323-627-0670

Alex Ben Block
alex.benblock@thr.com · 323-525-2059

SALES
Alison Smith
alison.smith@thr.com · +44-77-88-591-781

Debra Fink
debra.fink@thr.com · 323-525-2014

Ivy Lam
ivy.lam@thr.com · 852-6176-9272

Tomasso Campione
tomasso.campione@thr.com · +44-7793-090-683

ART
Emily Johnson
emily.johnson@thr.com · 323-525-2247

PRODUCTION
Maya Eslami
maya.eslami@thr.com · 323-525-2093

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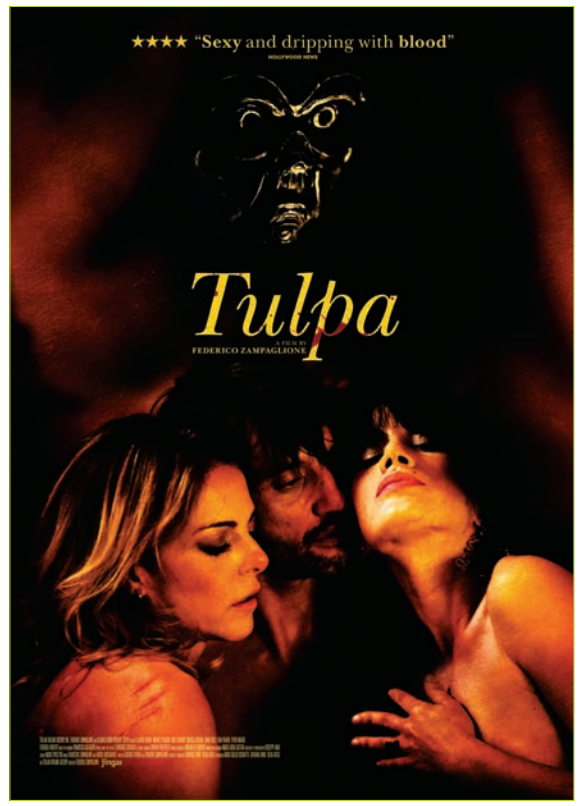
AFM SCREENINGS

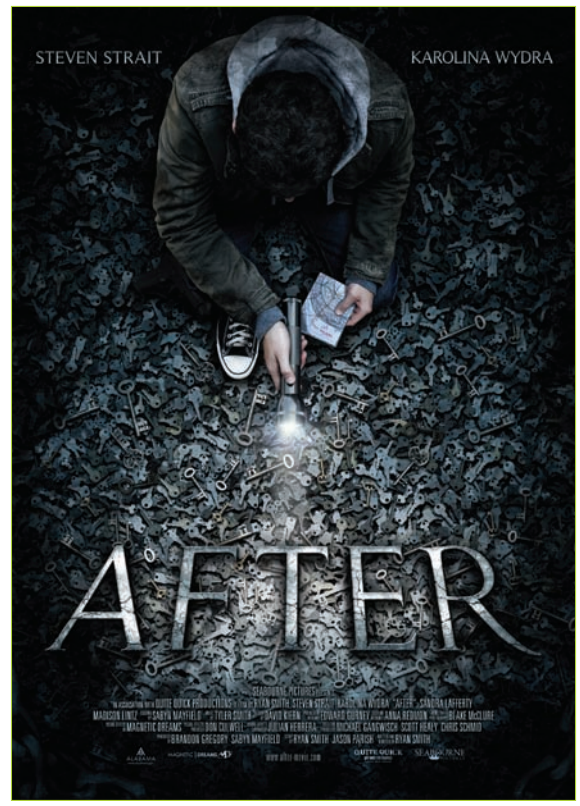


TULPA

DATE Wednesday October 31st
VENUE AMC Santa Monica 7 TIME 1pm

Horror • 90 Minutes • English • 2012

"Sexy and dripping with blood" Hollywood News.

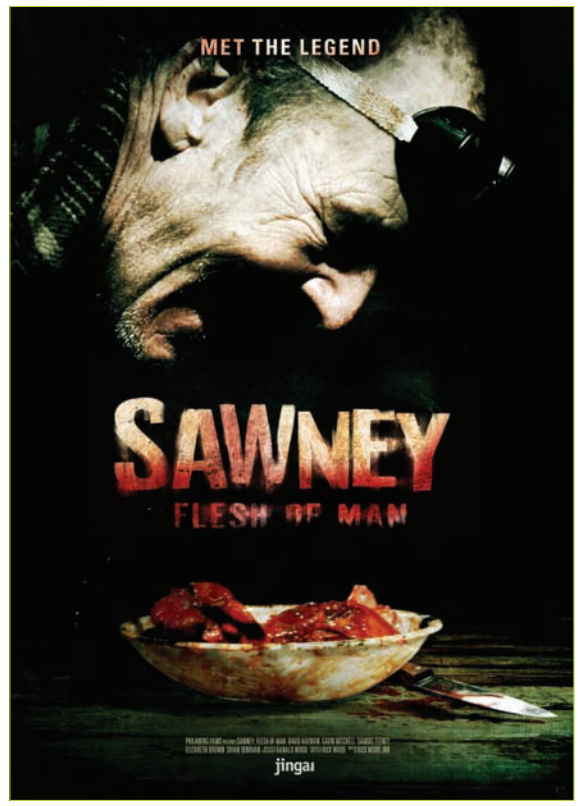


AFTER

DATE Wednesday October 31st
VENUE AMC Santa Monica 6 TIME 3pm

Fantasy • 90 Minutes • USA • 2012

"A powerful story ... genius and entertaining" Movie Review.



SAWNEY
FLESH OF MAN

DATE Wednesday October 31st
VENUE Le Merigot 1 TIME 5pm

Horror • 90 Minutes • UK • 2012

"An insane amount of blood ... If you have got a weak stomach ... stay away" Frightfest.

HANSEL AND GRETEL
& THE 420 WITCH

DATE Friday November 2nd
VENUE Broadway Cineplex 3 TIME 1pm

Comedy Horror • 90 Minutes • USA • 2012

"Prepare for the High of Your Life"

JINGA @ AFM LOEWS HOTEL
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UK CELL: +44 (0) 7765 398 742
TEL: +44 20 7287 0050
FAX: +44 20 7494 9492

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Synchronicity Lines Up Wood, Cusack Films

By Pamela McClintock

ELIJAH WOOD IS SET TO star in *Cooties*, one of the first titles from his new horror production company The Woodshed.

Cooties is one of two new projects being shopped at the American Film Market by Synchronicity Entertainment. The other is the John Cusack thriller *Due Process*.

Synchronicity is the new genre film production and international sales label launched by Lisa Wilson and Myles Nestel's The Solution Entertainment Group, which is arranging financing for both films. Synchronicity also will shop third-party title *Smiley*, a completed film directed by Michael Gallagher of YouTube fame that makes it market debut at AFM.

Siren Studios is The Solution's partner in Synchronicity.

Cooties comes with additional pedigree: It was co-written by Leigh Whannell (*Insidious*) and Ian Brennan, co-creator of *Glee*. Directed by Ace Norton, *Cooties* begins when a mysterious virus hits an isolated elementary school, transforming the kids into savages. An unlikely hero must lead a motley band of teachers in the fight of their lives.

Producers include Wood and Steven Schneider, a producer on the *Paranormal Activity* franchise.

Paradigm is handling North American rights, with *Cooties* set to start shooting in April.

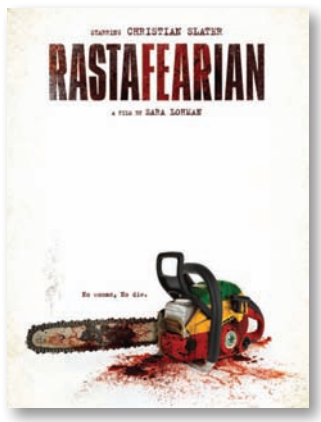
Paul Currie will direct Cusack in *Due Process*, a story of two big-city bankers who head to a farm to foreclose it but get more than they bargained for when the farmer (Cusack) is unwilling to hand it over.

Smiley, about a mentally fragile teen who must decide whether she is going insane or about to become the next victim of a serial killer, stars social media denizens Shane Dawson, Toby Turner and DeStorm Power. THR

THR.com
To download a PDF of the *The Hollywood Reporter*'s American Film Market, go to: THR.com/AFM.

The 2012 AFM Poster Awards

THR pays tribute to the most amusing and over-the-top promotional materials from the first day of the market



BEST REGGAE HORROR STORY
Rastafearian

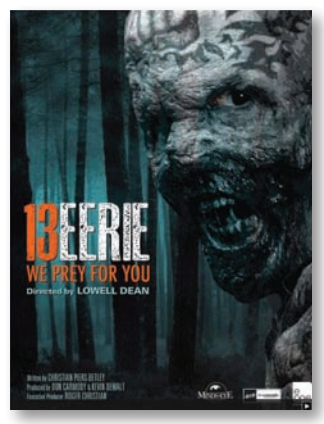
Get up! Stand up! Stand up for your MURDER! Somewhere, Bob Marley is crying. Somewhere else, Snoop Lion is getting high. But no amount of weed can prepare you for the horrors that wait in this new spin on an old classic. It's a Jamaican Chainsaw Massacre, mon! With less murder and more munchies. Will Christian Slater survive? And, more important, why is Christian Slater in this movie?!

BEST ATTEMPT AT BEING LIKE ANOTHER MOVIE WITHOUT BEING ANYTHING LIKE THAT MOVIE AT ALL
White Swan

White Swan is kind of like *Black Swan* except, you know, whiter. It's got the ballet and crazy, split- personality thing going on, but instead of Natalie Portman it's got actress Sofya Skya, and instead of that French guy it's got ... wait a minute. Christian Slater?! Again?! Does Christian Slater rule AFM or what?

MOST DISTURBING USE OF A MAN-BOOB
Geezers!

Everyone knows two of the sweetest demographics are teenage boys and graying best-agers. But *Geezers!* attempts to combine the two — and front their poster with a topless J.K. Simmons — seems disturbingly misguided. The film's plot revolves around horny old men in a nursing home — sort of a spring-break movie for the viagra crowd or the first sex comedy you can take Grandpa to. Either way, someone should get poor Mr. Simmons to cover up.



BEST USE OF A RENTED DEMON MASK
13 Eerie

When it comes to saying scary zombie in the woods movie, nothing does it better than a $9.99 rubber mask and some black tooth dye. Probably shot in the director's backyard, this poster says all you need to know about *13 Eerie*: it's in the woods, there are zombies and ... well that's about it.

Giamatti, Thornton, Join *Parkland*

By Pamela McClintock

PLAYTONE'S JOHN F. Kennedy feature *Parkland* has found its cast and financing.

Paul Giamatti, Billy Bob Thornton and Jacki Weaver have signed on to star in the film, which Tom Hanks and Gary Goetzman are producing via Playtone.

Exclusive Media has come aboard to finance and produce *Parkland* and will introduce the project to foreign buyers attending the American Film Market. Exclusive holds worldwide rights.

Based on the book *Reclaiming History: The Assassination of President John F. Kennedy* by author and former prosecutor Vincent Bugliosi, a three-time Edgar winner, *Parkland* recounts the true story of the chaotic events that occurred at Parkland Hospital in Dallas on the day Kennedy was assassinated in November 1963. THR

Crystal Sky to Back *4th Reich*

By Alex Ben Block

THE 4TH REICH, A FICTIONAL action horror film that will incorporate real World War II footage, is one of 10 movies with budgets up to $10 million each that were announced Wednesday by Steven Paul, who will produce them through his companies Crystal Sky, Crystal Edge and SP Entertainment.

Written and directed by Shawn Robert Smith, the film follows a movie crew that is trailing a British unit as it makes its way inland beginning with the famous D-Day invasion.

Of the 10 movies that Paul says he has financing for, he announced three others: *The Barker Family*, a family comedy; *Freddie Frankenstein*, a children's film based on the horror legend; and *The Tournament*, a thriller.

This increased production is in line with Paul's previous announcement of a 45-picture distribution arrangement with Anchor Bay in North America, the U.K. and Australia. THR

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PREMIERE SCREENING TOMORROW: FAIRMONT 3, 9AM

ALSO SCREENING:
FRIDAY
2ND NOV
FAIRMONT 3
11AM

FIND US AT LOEWS 737
Booth Tel: 310 458 6700 Ex. 737

Caroline Stern *- Director of International Sales & Acquisitions*
caroline@kaleidoscopehomeentertainment.com

Rosie Flynn *- International Sales Executive*
rosie@kaleidoscopefilmdistribution.com

KALEIDOSCOPE
FILM DISTRIBUTION

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Iron Man 3 Co-prod To Proceed

Sino-U.S. film summit reveals Hollywood producers still involved in 'a learning process' about how to make movies with China *By Clarence Tsui*

CHINA MAY BE THE PROMISED land for American producers looking for deep-pocketed investment partners but U.S. filmmakers still have a lot to learn about how to make movies with Beijing.

Leading industry representatives from the two countries attending a panel at the U.S.-China Film Summit, held at UCLA Tuesday, agreed more work needs to be done to properly delineate what constitute a China-U.S. co-productions in the future.

William Feng, general manager of the Motion Picture Association's China office, said American filmmakers still are going through a "learning process" as they try to grasp Beijing's rules stipulating the requirements for a film to qualify as a co-production.

But China is still bullish about the prospects for international co-productions. Speaking at the panel, Leon Gao, president of entertainment industry research company EntGroup, forecast a total of 13 U.S.-China co-productions to be released in 2013 — a massive jump from five in 2012.

And China Film Co-Production president Zhang Xun, in a pre-recorded statement, was quick to quash what she called "rumors" circulating in the media regarding the co-production status of certain films.

Her remarks appeared to be a reference to earlier media reports which quoted her as saying the co-production status of *Iron Man 3* was in doubt because of the amount of the film, which has already been shot outside China.

A spokesman for DMG, Marvel Studios' Beijing-based co-producers for the film, earlier told *The Hollywood Reporter* that *Iron Man 3* still is expected to be made as a co-production.

Zhang's recorded message provided an upbeat summary of the rising number of co-productions, screen numbers and boxoffice figures in China.

While calls for harmony dominated the first panel, sparks briefly flew at the next session which focused on U.S. and Chinese actors working in the other country.

After agent David Unger offered glowing praise of Gong Li — whom he signed to International Creative Management and helped bring to global attention with roles in films including *Miami Vice* — Chinese producer Pang Hong bluntly called the actress a "has been."

Pang said the key to the success of films in China these days was in casting younger faces to suit the youth demographic. He pointed to the success of his latest blockbuster *Painted Skin: Resurrection* — which generated $115 million at the boxoffice and featured a substantially younger cast than the first *Painted Skin* movie. THR

Penguin King 3D

CONTINUED FROM 1

feel for the domestic market.

Philip LaZebnik, whose screenplay credits include Disney's *Pocahontas* and *Mulan*, will pen the redraft of the *Penguin King* script.

Atlantic Productions produced the film together with British pay-TV broadcaster Sky 3D in association with Serengeti Entertainment and Galileo Digital Entertainment.

Penguin King 3D is billed as "an exhilarating, funny, and moving journey through the changing seasons and breath-taking scenery of an un-spoilt Antarctic wonderland."

U.K.-based distribution, sales and finance label Kaleidoscope Film Distribution is touting both versions of the movie — British and American — for the international market and buyers during AFM.

Kaleidoscope expects to announce its North American distribution plans for the film by the end of the market. THR

Struck by Lightning Goes to Multiple Territories

By Scott Roxborough

LIGHTNING ENTERTAINMENT LOCKED DOWN multiple deals for Chris Colfer's film *Struck by Lightning*, the Liam Hemsworth starrer *Love and Honor* and action film *Dead Drop* featuring Luke Goss (*Hellboy 2*).

Struck by Lightning, a high-school dramedy which Colfer wrote and co-stars in with Rebel Wilson, Christina Hendricks, Dermot Mulroney and Sarah Hyland, went to multiple territories, including Australia/New Zealand (Pinnacle Films/All Interactive Entertainment), South Africa (Ster-Kinekor Home Entertainment), Eastern Europe (HBO Europe) and the Middle East (Eagle Films) with multiple Asian territories going to Fox Asia. The film is directed by Brian Dannelly (*Weeds*).

Love and Honor, in which Hemsworth plays a Vietnam vet who goes AWOL to try and win back his hometown girl, also sold for Australia/New Zealand, South Africa, Latin America (California Filmes), Canada (VVS), Benelux (Dutch FilmWorks), CIS (Carmen Films), Indonesia (Queen) and to Fox Asia for its territories. Universum previously picked up the drama, which marks the directorial debut of actor Danny Mooney (*The Ides of March*), for German-speaking territories.

Pinnacle Films/All Interactive Entertainment also snatched up *Dead Drop*, which Lightning is first introducing to buyers at this AFM, for Australia/New Zealand. THR

Disney and Lucasfilm

CONTINUED FROM 1

many generations to come. Disney's reach and experience give Lucasfilm the opportunity to blaze new trails in film, television, interactive media, theme parks, live entertainment and consumer products."

The deal comes on the heels of Disney's 2009 acquisition of Marvel Entertainment and its 2006 purchase of Pixar Animation Studios, two potent entertainment brands that appeal to families. The Disney board has approved the Lucasfilm acquisition, but it is subject to antitrust scrutiny by the U.S. government.

While Lucas and Disney have had a long relationship, it has been most visible at the company's theme parks, where Star Tours and other attractions have been popular for more than two decades.

However, the *Stars Wars* movies have been distributed through 20th Century Fox, which will now be cut out of future *Star Wars* and other related business. (Although Fox already has been set to release 3D versions of the past *Star Wars* movies, it is unclear whether that relationship will be affected by the sale. The acquisition also raises questions about the future of *Stars Wars: The Clone Wars*, a highly popular series on Cartoon Network, which is owned by a Disney competitor, Turner Broadcasting, a division of Time Warner.)

In a call with investors, Iger said the first new *Star Wars* movie is targeted for 2015 and that the company planned for another movie every two to three years after that. Disney releases eight to 10 pictures per year, including one from Pixar and one or two from Marvel Studios. The plan is for a *Star Wars* movie in one of those tentpole slots. THR

FilmNation

CONTINUED FROM 1

Little Miss Sunshine, *Nebraska* is being financed and distributed by Paramount in North America and select foreign markets.

Blue Lake, the media fund managed by Echo Lake Entertainment and Blue Ice Capital Group, has entered into an exclusive sales agency agreement with Paramount and is providing financing to back international sales.

Payne's most recent film, *The Descendants*, was a worldwide success, grossing $82.6 million domestically and $94.7 million overseas.

"Alexander Payne is an extraordinary filmmaker, and we're thrilled to be working with both him and Paramount to bring *Nebraska* to international audiences," Basner said.

FilmNation already has closed a raft of deals for *Nebraska*. Sony Pictures Worldwide Acquisitions has picked up a number of territories, including Latin America, South Africa and Scandinavia. Roadshow Films grabbed for Australia, and Diaphana has taken France. Vertigo will handle the film in Spain. THR

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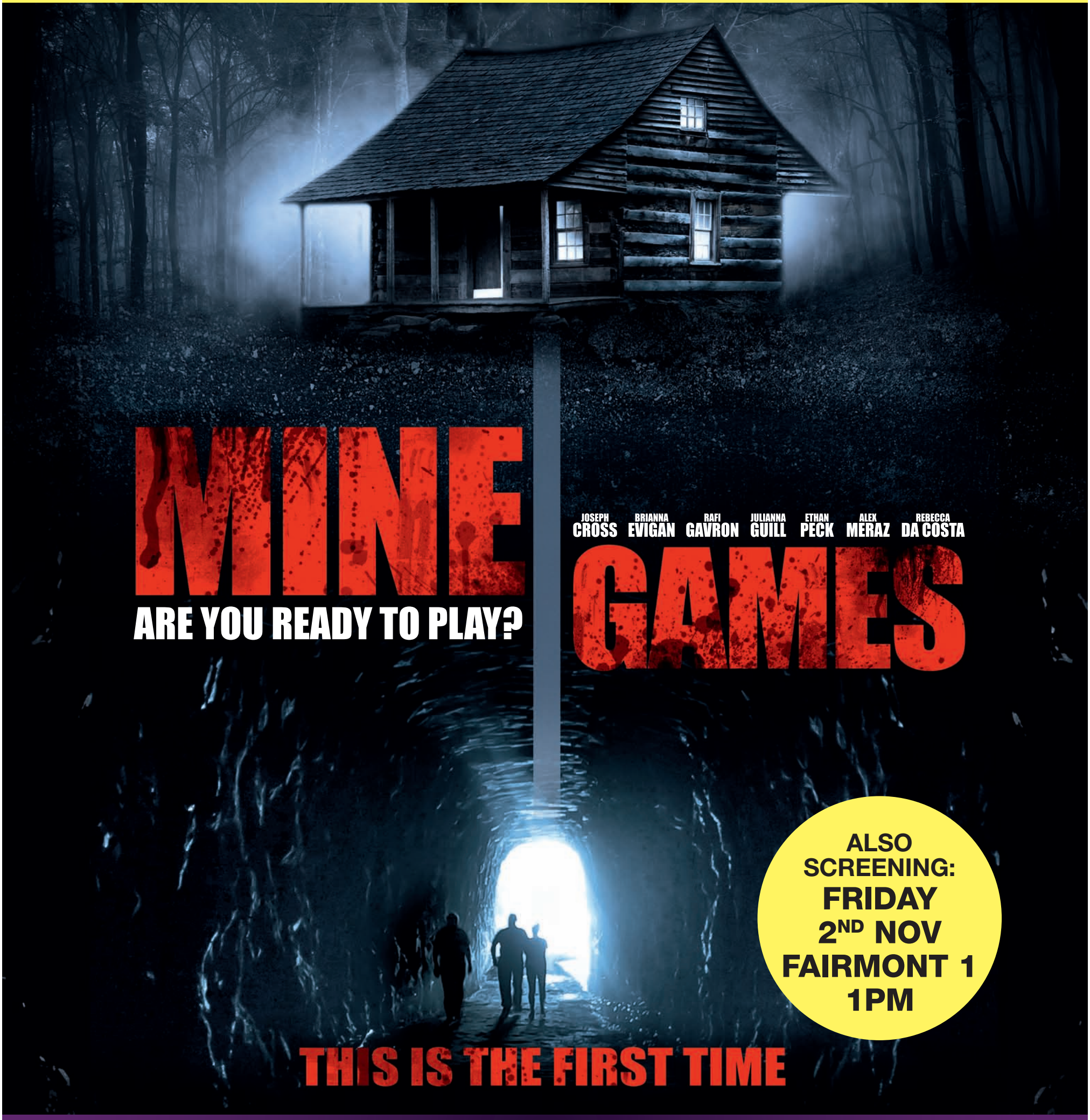
PREMIERE SCREENING TODAY: FAIRMONT 2, 5PM



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Caroline Stern *- Director of International Sales & Acquisitions*
caroline@kaleidoscopehomeentertainment.com

Rosie Flynn *- International Sales Executive*
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KALEIDOSCOPE
FILM DISTRIBUTION

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KALEIDOSCOPE AT THE AFM

MUCH ADO ABOUT NOTHING

Shakespeare's classic romance is given a contemporary spin, by the Director of The Avengers, Joss Whedon.

Director: Joss Whedon (The Avengers)

Cast: Amy Acker, Alexis Denisof, Nathan Fillion, Fran Kranz, Jillian Morgese

SCREENING: 2ND NOV, 9PM, OCEAN SCREENING ROOMS (BY INVITATION ONLY)

THE GREEN PLANET

A theatrical feature from Studio Hamburg based on the multi-award-winning 'Myth of The Forest', take a spectacular journey to one of Earth's most beautiful and diverse natural habitats: The Forest.

Director: Jan Haft

Crew: Jörn Röver, Melanie Haft, Jan Haft

SCREENING: 2ND NOV, FAIRMONT 3, 9AM

IKLLR

Based on actual events, iKllr is the real and shocking story of a young woman's abduction, documented through a series of anonymous clips posted on the internet.

Director: Jeffrey Coghlan

Cast: Katelynn Tonguis, Jeremy Schuetze, Emily Lawrence, Bryn Pryor

SCREENINGS: 1ST NOV, FAIRMONT 3, 9AM / 2ND NOV, FAIRMONT 3, 11AM

I AGAINST I

Two men, each on a mission to kill, find that their paths begin to cross mysteriously in this well crafted action thriller.

Directors: James Marquand, Mark Cripps, David Ellison

Cast: Kenny Doughty, Ingvar Eggert Sigurdsson, Mark Womack

KILL ZOMBIE! (Original title Zombibi)

After a night in jail, four hung-over friends and one female officer emerge to discover their city ravaged by a zombie outbreak.

Directors: Martjin Smits, Erwin van dem Eshof

Cast: Uriah Arnhem, Wonter Braaf, Noel Deelen

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caroline@kaleidoscopehomeentertainment.com

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THE SEASONING HOUSE

An orphaned girl, imprisoned and put to work in a Balkan brothel by local militia, plots a bloody and brutal revenge against her captors.

Director: Paul Hyett (The special make-up effects genius behind The Descent, Eden Lake, The Woman in Black)

Cast: Rosie Day, Sean Pertwee, Anna Walton Kevin Howarth

SCREENING: 2ND NOV, FAIRMONT 1, 5PM

MINE GAMES

A group of friends must fight to reverse their fate after making a shocking discovery in an old abandoned mine.

Director: Richard Gray

Cast: Brianna Evigan, Julianna Guill, Alex Meraz, Ethan Peck, Joseph Cross

SCREENINGS: 31ST OCT, FAIRMONT 2, 5PM / 2ND NOV, FAIRMONT 1, 1PM

PENGUIN KING

Filmed in spectacular 3D, join one King Penguin on his incredible adventure from awkward adolescence to fatherhood.

Producers: Anthony Geffen, Sias Wilson

Narrator: David Attenborough
US Narrator: Tim Allen

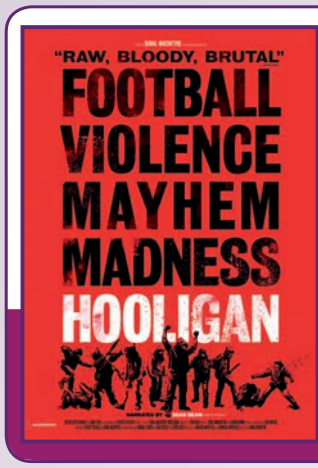
SCREENING: 1ST NOV, AMC SANTA MONICA 3, 1PM

SOMETHING FROM NOTHING: THE ART OF RAP

The Art of Rap takes a unique look at how rap has developed as an expressive art form and a positive social force.

Director: Ice-T

Cast: Eminem Dr. Dre, Snoop Dogg, Ice-T, Kanye West, Common, Nas, Mos Def, Melle Mel, Chuck D, Afrika Bambaataa



HOOLIGAN

Hooligan is a shocking exposé that tackles the dark side of football from England to Germany, Italy, Brazil, Argentina and the United States.

Director: Donal Macintyre

Cast: Donal MacIntyre
Narrator: Sean Bean

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FILM DISTRIBUTION

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RENEE ZELLWEGER

The Oscar-winning actress discusses her directorial debut, *4 1/2 Minutes*, finding the darker side of comedy and why being a multi-hypenate is like 'wrangling cats' By Stuart Kemp

OSCAR WINNING ACTRESS Renee Zellweger is about to firm up her resume as a multi-hyphenate when she gears up to direct, produce and star in *4 1/2 Minutes*, a comedy set in the world of New York City stand-up comics. Zellweger will direct herself opposite Johnny Knoxville in the tale of Jimmy Bennett, a commitment-phobic, train-wreck comedian whose life is falling apart when he takes a job looking after the genius son of single mom P.J. Andersen (Zellweger).

The film is written by Anthony Tambakis (*Warrior*) and based on the life and comedy of real-life stand-up Dov Davidoff, who collaborated with Tambakis on the story.

Produced by PalmStar's Kevin Frakes, Zellweger and Tambakis through the trio's All Together Now banner, Merced's Raj Brinder Singh will executive produce.

Merced Media Capital and PalmStar Media Capital bankroll the film, which is scheduled to shoot in NYC in February 2013. K5 International is selling the project internationally during the AFM.

Zellweger talked to *The Hollywood Reporter* about why she chose the project to make her directorial debut, how she lobbied to star in the film and why she's going to be giving herself a hard time during shooting.

Why have you chosen a movie set in the world of stand up comedy to mark your directorial debut?
The script. The story is set in the epicenter of the NYC comedy scene, and is one of the most authentic representations of that world that I've experienced, but it's a story about family dynamics, and emotionally stunted people who finally have to assume responsibility for their circumstances and make the difficult choices necessary to become fully realized as adults. It's about the long road back to who you were supposed to be before life, bad decisions, etc. intervened. There's something emotionally resonant about the prospect of finding a proper life path long after your contemporaries have moved on.

What drew you to Anthony Tambakis' script?
Anthony sent the script to me last year, asking for thoughts and whether I'd partner with him to produce it. I'm such a fan of his writing. He has an ability to capture worlds with remarkable compassion, humor and intimacy and the truth of his characters' humanity is felt in every line. I'm a sucker for stories about unexpected, complicated human dynamics told simply and truthfully in unique environments — in the tradition of great storytellers. For an actor, it's the highest fruit on the tree. I asked him if he'd consider me producing and playing P.J. By the new year, the effort to get the film financed had fizzled. I couldn't get the script out of my head, but we didn't have a director and weren't making any headway. During a work session for *Cinnamon Girl* [the Lifetime drama she developed with Tombakis] in early 2012, I brought up *4 1/2 Minutes* again and Anthony suggested I direct. It all started rolling from there.

Are you familiar with the work and life of Dov Davidoff?
Dov's a pal and one of my favorite people. He's wildly intelligent, and an original. Some folks say he's currently best in the game. I've done a lot of Saturday night research at the Laugh Factory and am inclined to agree.

As an actress adept at playing comedic characters, do you hope to bring a light-touch to directing what promises to be the darker side of the stand up world?
[Laughs] The "darker side of the stand up world!" You DO know Dov! The characters are in transition and face personal crisis, but the script is funny. The players are naturally funny. I'm just going to do my best to stay out of the way, and try to capture the magic of what they do.

Do you have a personal take on stand-up from past experiences?
Comedians are fearless, voluntarily facing aggressive ridicule and rejection constantly. I've always thought they're the great observers and commentators of cultural trends. They predict what the rest of us will be talking about; what we'll cooperatively find funny, what will become topical; where the compass of conventional wisdom will point next. If a joke or catch phrase makes it into a television commercial or high school hallways, you can assume it's been stale in the circuit for a couple of years. Comedians begin the conversation.

What desire was greatest for you on this project — to direct in or to star?
My involvement began with really simple hopes — the story never left my head, and I just wanted to see *4 1/2 Minutes* made. Everyone recognizes in the industry's current climate, it's becoming increasingly rare that beautifully written, heartfelt, human stories are making it to the screen, and there are fewer opportunities for actors to have rich, properly rewarding experiences as storytellers. I wanted to figure out how to get this special project off the ground, and the rest evolved as the process rolled along.

How are you finding the responsibility of also being a producer on the project?
Between the shows, and the film, I've been learning so much. I never fully understood before that there aren't really any guidelines; the job's just not stopping when it seems everyone has said "no." I love the partnerships you form and the chess game of finding a way to make all the necessary pieces come together simultaneously. It's wrangling cats at times, but when you believe in what motivates the efforts, it comes really naturally and every baby step forward is a tremendous triumph. It's a lot of fun.

Are you looking forward to working with and starring opposite Jonny Knoxville?
We gave a lot of thought to this character, and the idea of Johnny in the role seemed undeniably ideal. The part asks more of him as an actor than any previous undertaking, and he's surely up to the challenge. Johnny's going to surprise a lot of people. He's got a reputation as a generous co-star, on and off camera, and he's so excited to get started with the heavy prep work and is ready for the journey. He fits right in with this band-of-thieves effort. It might just be a little fun. Might just be.

Are you going to give yourself a hard time if the shoot runs over?
Ha! We can't run over! Running over when you've got 22 days and a nickel means losing scenes, and we've already killed our darlings! No matter, I'm sure to find plenty else to give myself a hard time about. THR

Vital Stats

Nationality America
Born April 25, 1969
Film in AFM *4 1/2 Minutes* (K5 International)
Selected Filmography
Empire Records, 1995; *Jerry Maguire*, 1996; *Nurse Betty*, 2000; *Bridget Jones's Diary* 2001; *Chicago*, 2002; *Cold Mountain*, 2003; *Cinderella Man*, 2005
Notable Awards, National Board of Review Award for Best Breakthrough Performer, *Jerry Maguire*, 1996; Best actress Oscar nomination, *Bridget Jones's Diary*, 2002; Best actress Oscar nomination *Chicago*, 2003; best supporting actress BAFTA, *Cold Mountain*, 2003

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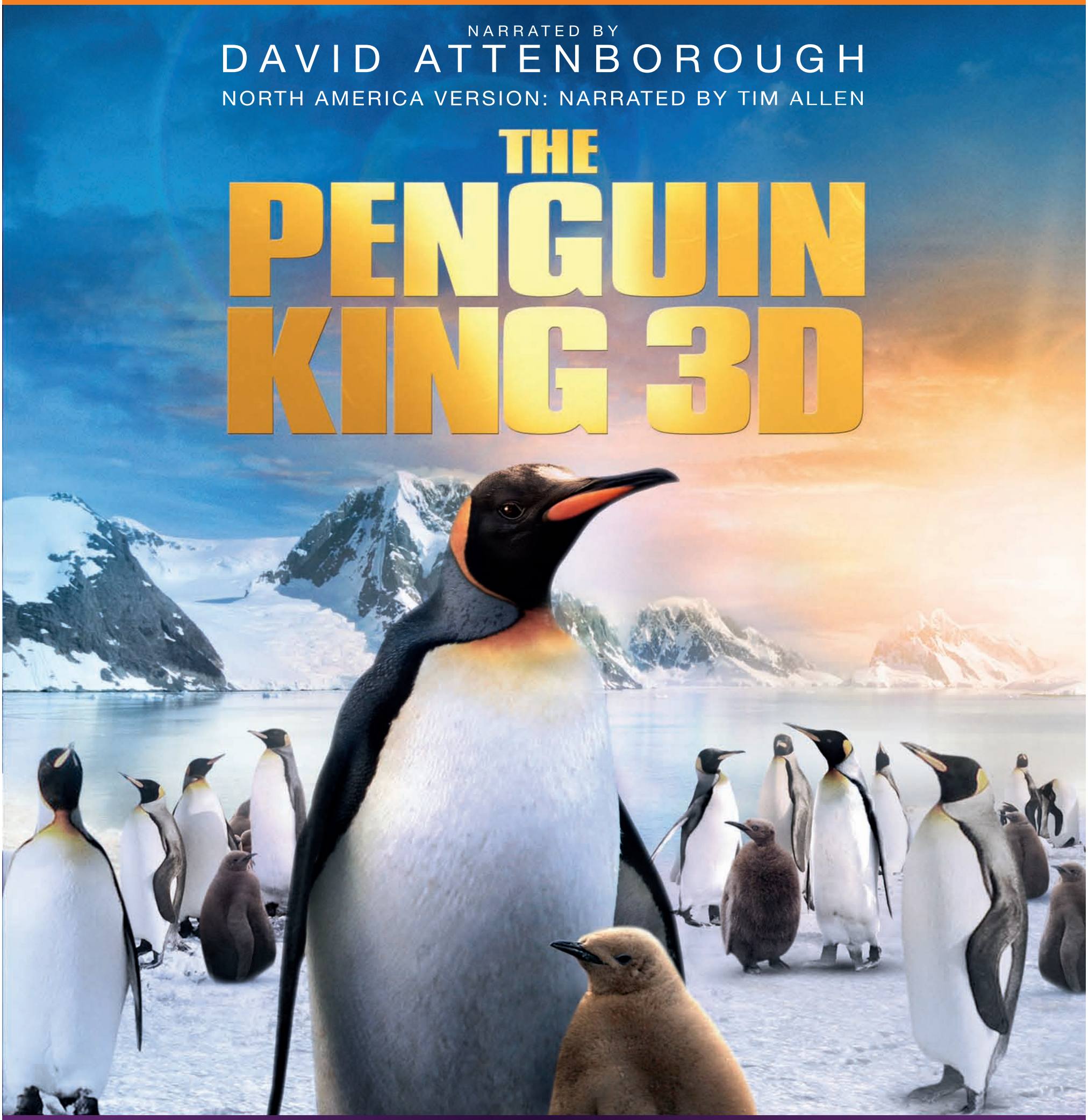
SCREENING TOMORROW: AMC SANTA MONICA 3, 1PM



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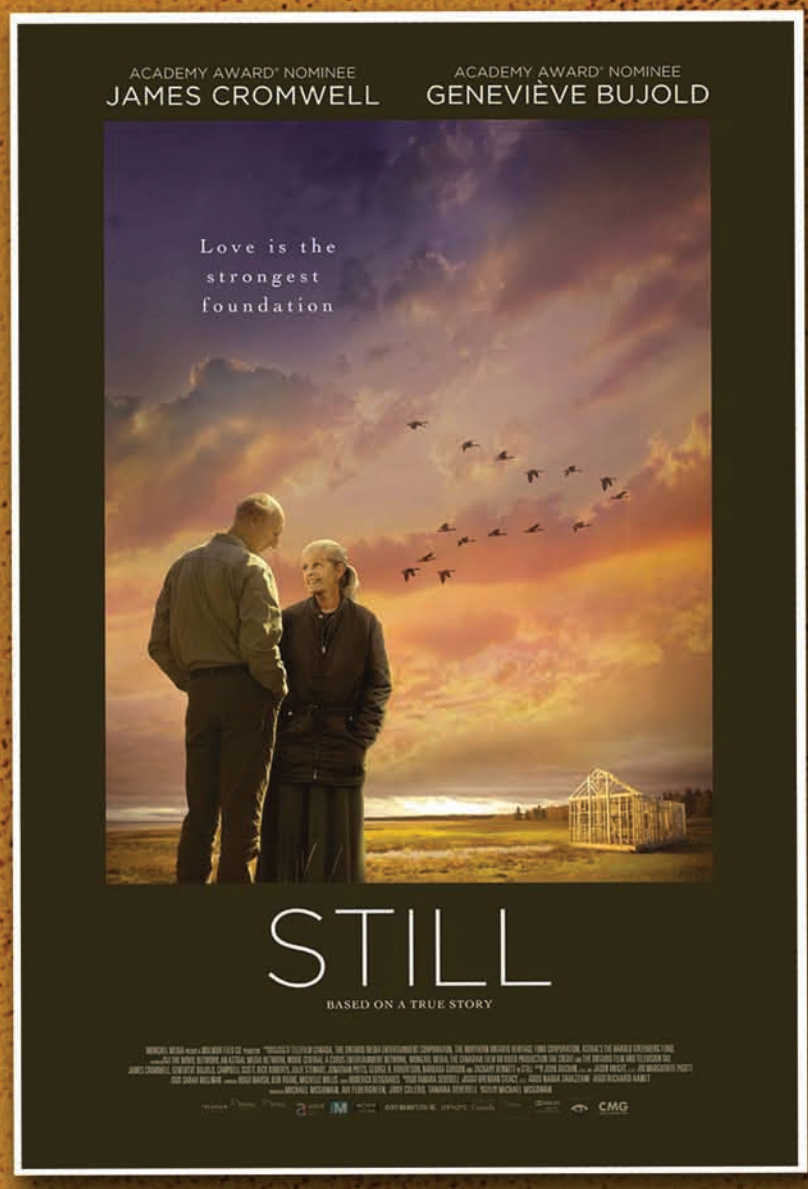
CMG presents at AFM 2012

CINEMA MANAGEMENT GROUP

EDEN

A young girl, abducted and forced into prostitution by human traffickers, joins forces with her captors in a desperate attempt at survival.

SCREENING TODAY!
Wed Oct. 31st - 1:00PM
& Thurs Nov. 1st - 7:00PM
Sun Nov. 4th - 1:00PM
Ocean Screening Room



STILL

The compelling true story of a man who faces jail time when he sets out to build a more suitable home for his wife.

SCREENING TODAY!
Wed Oct. 31st - 5:00PM
& Sat Nov. 3rd - 3:00PM
Sun Nov. 4th - 3:00PM
Ocean Screening Room

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CMG presents at AFM 2012

CINEMA MANAGEMENT GROUP

HALLOWEEN SPECIAL

THE COLLECTION

"...bigger than and just as wicked as the first...starts strong and ends strong."- Fantastic Fest

"...playfully creepy... and raucously strong..."- Fearnet

SCREENING TODAY!
Wed Oct. 31st - 7:00PM
& Fri Nov. 2nd - 3:00PM
Sun Nov. 4th - 5:00PM
Ocean Screening Room

EVERY GREAT COLLECTOR HAS A VISION.
FROM THE TWISTED WRITERS OF
SAW IV V & VI
THE COLLECTION
THE REAL BLACK FRIDAY BEGINS NOVEMBER 30TH

NO TELL MOTEL

Dark and disturbing secrets are exposed when five friends become stranded at an abandoned motel haunted by secrets of its own.

SCREENING TODAY!
Wed Oct. 31st - 3:00PM
& Sat Nov. 3rd - 11:00AM
Ocean Screening Room

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SALES: +1.310.424.0362

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3D SPOTLIGHT

The France-produced *Asterix and Obelix: God Save Britainnia* is a 3D tentpole targeting Continental Europe.

3D or Not 3D: That Is the Question

Producers and sales reps at AFM differ on the format's benefits, saying the decision is made on a film-by-film basis By Scott Roxborough

FROM THE START, OR AT least since the release of James Cameron's *Avatar*, the discussion about the future of 3D cinema has been a battle between the utopians and the prophets of doom. In the utopian camp — directors such as Cameron and Robert Zemeckis, studio heads like DreamWorks' Jeffery Katzenberg and the thousands of cinema owners worldwide that rushed to convert their screens — 3D was a revolution akin to the transition to sound and would have a similar effect on the industry. In a few years, their argument goes, 3D will be the dominant form of cinema, with two-dimensional movies relegated to a nostalgic niche for film-history buffs and eccentric auteurs.

The prophets of doom — everyone from director Christopher Nolan to seemingly every film critic on the planet — see 3D as the biggest fad since, well, 3D in the 1970s and '80s. They admit it has boosted box office for certain films, from *The Avengers* to *Madagascar 3*, but point to supposed 3D fatigue and a flatlining of revenue for 3D movies in mature markets. Far from a revolution, 3D, from this perspective, is a trend that's on its way out.

> "China is now the second-largest theatrical market in the world, and there is a huge hunger for 3D product there."
>
> MARTIN MOSKOWICZ, head of film and TV at Constantin Film

Look at the 3D market, both the global box office for 3D films and the independent microcosm that is AFM, and a more complicated picture emerges. There's no shortage of 3D pics on offer in Santa Monica — from IM Global's *Enchanted Kingdom* and *Walking With Dinosaurs* to Lionsgate horror titles *Nurse 3D*, *Silent Hill: Revelation* and *Saw VII* to StudioCanal's *African Safari* — but the number of true 3D indie hits is tiny.

Global 3D franchises such as *Step Up* and *Resident Evil* are set up against the mountain of cookie-cutter horror/thriller/action/animation films on offer at AFM for which 3D will prove an added expense with no significant upside. The movie business always has been about of one hit amid an ocean of flops, but the fact that 3D movies are following the same pattern suggests at the very least that the format is no guarantee of sales or box office.

Globally, however, 3D is undeniably on the rise. The box-office take for 3D films last year, according to *Screen Digest*, was some $7 billion, a high-water mark that likely will be topped in 2012, despite the overall economic slowdown in several markets, particularly in the Eurozone. If 3D is a fad, it's one that still seems very much in vogue.

"Clearly it does not work for every film; for, shall we say, ordinary films, there are signs of 3D fatigue, particularly in the U.S. and some European markets," says Martin Moskowicz, head of film and TV at Constantin Film, which produces the *Resident Evil* films and has such 3D titles as the new animated *Tarzan* and planned historical disaster epic *Pompeii* on its production slate. "But the markets that are really growing — China, Russia and South America, particularly Brazil — are very 3D-orientated. China is now the second-largest theatrical market in the world, and there is a huge hunger for 3D product there."

Confirms Harold Van Lier, executive vp international sales at StudioCanal, "We are definitely sensing a rapid growth of the 3D market in places like Latin America and China." But he says the increased revenue from 3D boom territories is not yet reason enough to make a film in the more expensive format. "That choice has to remain a creative one," he says.

The numbers bear this out. In Brazil, a third of box-office revenue in 2011 was attributable to 3D titles.

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100 BLOODY ACRES

MARKET PREMIERE

Directed by
Cameron & Colin Cairnes

Producers
Julie Ryan, Kate Croser

Cast
Damon Herriman, Angus Sampson, Anna McGahan, Oliver Ackland, Jamie Kristian, John Jarratt

MELBOURNE INTERNATIONAL FILM FESTIVAL 2012

THEY'RE NOT PSYCHO KILLERS... THEY'RE JUST SMALL BUSINESS OPERATORS

October 31 I 11.00 I Laemmle Monica 3
November 1 I 11.00 I Laemmle Monica 2

MARKET SCREENING

GOOD VIBRATIONS

Directed by
Lisa Barros D'Sa & Glenn Leyburn

Producers
Chris Martin, Andrew Eaton, David Holmes, Bruno Charlesworth

A SHOP. A RECORD LABEL. A WAY OF LIFE.

Cast
Richard Dormer, Jodie Whittaker, Dylan Moran, Liam Cunningham

KARLOVY VARY FILM FESTIVAL 2012 · BELFAST FILM FESTIVAL 2012 · DINARD FILM FESTIVAL 2012 · GALWAY FILM FLEADH 2012 · HELSINKI INTERNATIONAL FILM FESTIVAL 2012 · BFI LONDON FILM FESTIVAL 2012

October 31 I 15.00 I Fairmont 2
November 4 I 09.00 I Fairmont 2

MARKET SCREENING

ASHES

Directed by
Mat Whitecross

Producers
Fiona Neilson, Esther Douglas

IT'S NOT JUST YOUR MEMORY THAT CAN PLAY TRICKS ON YOU

Cast
Ray Winstone, Jim Sturgess, Lesley Manville, Jodie Whittaker, Luke Evans

CAMBRIDGE FILM FESTIVAL 2012 · FOYLE FILM FESTIVAL 2012

November 1 I 15.00 I Fairmont 2

COMING SOON

KELLY + VICTOR

Directed by
Kieran Evans

Cast
Antonia Campbell-Hughes, Julian Morris

Producers
Janine Marmot, Andrew Freedman

ADAPTED FROM THE ACCLAIMED NOVEL BY NIALL GRIFFITHS

BFI LONDON FILM FESTIVAL 2012

THE CATASTROPHIST

Directed by
Nick Broomfield

Cast (tbc)
Dan Stevens, Freida Pinto, K'naan

Producer
Sarah Curtis

BASED ON THE AWARD-WINNING NOVEL BY RONAN BENNETT

SCRIPT AVAILABLE

IN PRE-PRODUCTION

OF CORSET'S MINE

Directed by
Jason Connery

Cast (tbc)
Camilla Belle, Sir Derek Jacobi, John Cleese, Christine Baranski

Producers
Jasper Graham, Kelley Reynolds

SOMETIMES WEARING A DRESS CAN BE A DRAG!

SCRIPT AVAILABLE

IN PRE-PRODUCTION

THE WORKS AT AFM: Loews Hotel, Suite 724 Tel: +1 972 904 4103
Clare Crean – Head of Sales T: +44 7900 212207 clare.crean@theworksfilmgroup.com
Naomi Weiner – Sales & Marketing Executive T: +44 7801 702154 naomi.weiner@theworksfilmgroup.com

THE WORKS

The Works D1 103112.indd 1 10/29/12 12:25 PM

Above: The 3D version of Red Bull doc *Storm Surfers* sold to multiple territories despite the 2D version already being available. Action films like *Dredd* (inset) and animation represent about half of all 3D titles.

In Russia, it was 30 percent. In China, according to *Screen Digest*, 3D revenue accounted for nearly half of the 8.1 billion yuan ($1.3 billion) generated by the theatrical market in the first-half 2012. Charlotte Jones, *Screen Digest*'s principal cinema analyst, cites recent changes in China's restrictive foreign film quota which increased the number of 3D studio titles allowed in.

"China is a completely different beast than other markets because, due to the change in government regulations, more premium 3D films have come in the first half of 2012 compared to 2011," Jones says, though she adds that the growth of the 3D format does appear stronger in developing markets.

Even in the mature territories of North America and Western Europe, Jones says while 3D revenue isn't shooting up, it isn't declining: 3D's share of the U.S. market was 19 percent last year; in the first three quarters of 2012, it was 19.4 percent.

"So we haven't seen a drop, but what we have seen is sharp fluctuation depending on the content," Jones says. "In the second quarter, when *The Avengers* came out, the 3D take was up to 25 percent of the box office. The figure slipped much lower in the third quarter with no equivalent 3D blockbuster."

Not only does the 3D market appear to be tentpole-dependent, it has an extremely narrow range. About half of all 3D titles released are in one of two genres: action (*Avengers*, *Resident Evil*, *Dredd*) or animation (of the family-friendly *Ice Age*, *Madagascar* and *Rise of the Guardians* sort).

Martin Scorsese's *Hugo* and Ang Lee's *Life of Pi* represent attempts by big-name directors to expand 3D beyond the action/animation ghetto and potentially claim a larger share of the total box office for the format. The lineup at AFM reflects this desire to expand 3D's reach. Most titles fall nicely into the action (*Sin City 2*, *Ghost Rider 2*) or animation (*Battle for Terra*, *Space Dogs*) pigeonholes, but this market also includes Detlev Buck's *Measuring the World* in 3D from The Match Factory, an attempt to adapt the format to the European literary period drama, and the lineup of 3D extreme sports documentaries from Red Bull, including *The Art of Flight*, about legendary snowboarder Travis Rice, and big-wave surfing doc *Storm Surfers*.

"You can see the demand for this kind of programming," says Sophokles Tasioulis, head of cinema at Red Bull Media House. "The 2D version of *The Art of Flight* was already out on DVD, on iTunes, everywhere, but when we came out with the 3D version, we still signed theatrical deals in multiple territories — in Germany, Spain and Australia."

3D production is on the rise globally: See local-language attempts such as the widely successful Spanish animation *The Adventures of Tadeo Jones*; which earned more than $20 million locally in release this year; France's *Asterix and Obelix: God Save Britannia*, a tentpole film for Continental Europe; or China, where homemade 3D fare like *Flying Swords of Dragon Gate* have held their own, accounting for 18 percent of the total 3D box office in the territory in the first half of this year. But the extra cost of 3D production makes the format prohibitive for most indie producers, and independent releases account for a mere 5 percent of 3D's $7 billion global box-office take.

And, lest anyone at AFM forget, the hottest indie genre of the past few years has been teen fantasy a la *Twilight* and *The Hunger Games*, blockbuster franchises that conquered the world without 3D's help.

"It's horses for courses — some films obviously do benefit from it, but at the moment the only thing that seem gets people excited is the increased ticket price," says David Garrett of Mister Smith Entertainment, whose AFM slate is bereft of 3D titles. "From a practical point of view, it makes life a lot much more complicated. For most titles, it's more difficult, more expensive and more complicated to bother with. But if it works, it really works." THR

Will *The Hobbit* be the *Avatar* of High Frame Rates?

The Hobbit: An Unexpected Journey

BARRING A MAJOR UPSET, PETER JACKSON'S *The Hobbit: An Unexpected Journey* which bows Dec. 14, will be a huge 3D hit. But will Jackson's decision to shoot his fantasy epic at 48 frames per second as opposed to the standard 24 fps spark a revolution akin to James Cameron's *Avatar*, which ignited the 3D boom three years ago?

Avatar is widely credited with kick-starting the 3D rollout worldwide as exhibitors rushed to digitize their equipment so they could show Cameron's sci-fi tentpole.

"I think that's the real reason the studios got behind 3D because they saw it as a way of finally convincing theaters to go digital," says 3D director-producer Ben Stassen (*African Safari*, *Fly Me to the Moon*). " 'If you want *Avatar* in 3D, you have to go digital' was the argument. And it worked."

Stassen sees similar potential for *The Hobbit*, especially since, for most digital theaters, converting from 24 fps to 48 will involve only a software upgrade, not pricey new equipment.

Proponents of high frame rates say it creates a truer illusion of continuous movement — eliminating blur and strobe effects on 3D action sequences. Even in *Avatar*, Cameron didn't shoot most action sequences in 3D because the strobe effects would have made them unwatchable.

"Shooting on 24 frames-per-second puts so many restrictions on 3D filmmakers," says Stassen. "You can do action the way people are used to, you can't do rapid editing. The whole language of cinema is restricted. Adopting a new, higher frame rate could be the salvation for 3D."

Warner Bros., which is releasing *The Hobbit* worldwide, isn't so sure. While president of domestic distribution Dan Fellman said a 48 fps version of the film will be made available in "all major markets," the bulk of theaters in North America will play the movie at good-old 24 fps. It will be a similar story internationally, though territories with a high digital penetration rate, such as Norway or China, might upgrade the bulk of their screens to 48 fps by the end of this year. In the end, it will be the audience that decides if higher frame rates are worth paying extra for. A sneak peak screening of the 48 fps version of the *The Hobbit* at CinemaCon in April split critics, with many saying the faster frame rate made the film look too realistic, like video.

Theaters that took a risk on 3D back in 2009 saw it pay off handsomely. It remains to be seen if the same will be said of 48 fps three years from now. — S.R.

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World Sales by Five Star Production Co.,Ltd. | **American Film Market Office : Loews Hotel 453**

Contact : Amy lamphungphorn Tel. +66819348190 Email : amy@fivestarent.com

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PONY CANYON

AFM 2012 NEW FEATU

BAYSIDE SHAKEDOWN 4 THE FINAL

In 6 Weeks,
70 Million B.O.!!
and counting.

A Brand New Hope,
The Final for
Detective Aoshima.

Director : Ryoichi Kimizuka
Cast : Yuji Oda, Eri Fukatsu,

126 minutes / Opened September 7th, 2012
AFM Screening : Oct 31, 11:00~ / Nov 2, 11:00~ / Nov 4, 11:00~

UMIZARU 4 BRAVE HEARTS

6 Million Admission,
100 Million B.O.
and More!

A new challenge for Daisuke Senzaki.
Some lives only they were meant to save.
A maritime thriller on a spectacular scale!

Director : Eiichiro Hasumi
Cast : Hideaki Ito, Ai Kato, Ryuta Sato, Riisa Naka
116 minutes / Opened July 13th, 2012

AFM Screening : Oct 31, 17:00~ / Nov 2, 17:00~ / Nov 4, 17:00~

THERMAE ROMAE

Hiroshi Abe -- as an ancient Roman???
An epic bath fantasy transcends time and space.

Udine FEFF
TorontoIFF
Rio IFF
Hawaii IFF

In 80 Days, 5M Admission, $75 M Box Office!

Director : Hideki Takeuchi
Cast : Hiroshi Abe, Aya Ueto, Kazuki Kitamura
108 minutes / Opened April 28th, 2012

AFM Screening : Nov 1, 13:30~ / Nov 3, 13:30~ / Nov 5, 13:30~

BEAUTIFUL WORLD

"Mastering the art of care giving – yakuza-style."

"Ninkyo Helper"

starring Tsuyoshi Kusanagi explores the social theme of the dire shortage of care facilities for the elderly.

Director : Hiroshi Nishitani
Cast : Tsuyoshi Kusanagi, Narumi Yasuda, Masaaki Sakai
134 minutes / Opening November 17th, 2012

AFM Screening : Oct 31, 13:00~ / Nov 2, 13:00~ / Nov 4, 13:00~

Fuji Television and Ridley Scott present

JAPAN IN A DAY

Asia Only
TokyoIFF

On 11 March 2012, Fuji Television joined forces with renowned filmmaker and producer Ridley Scott and YouTube to record and share a single day in the life of Japan.
Co-Director : Philip Martin, Gaku Narita
92 minutes / Opening November 3rd, 2012

AFM Screening : Oct 31, 13:30~ / Nov 2, 13:30~ / Nov 4, 13:30~

REUNION

A 3.11 requiem written and directed by Ryoichi Kimizuka

Montreal WFF

"Returning as many bodies to their families as humanly possible. That was the goal."

Cast: Toshiyuki Nishida, Mirai Shida (Nobody to Watch Over Me)
Ikki Sawamura, Wakana Sakai, Shiro Sano, Koichi Sato
105 mins / Opening March, 2013

AFM Screening : Nov 1, 15:30~ / Nov 3, 15:30~ / Nov 5, 15:30~

All Screenings are in private by R.S.V.P. to sakoda@ponycanyon.co.jp
AFM Office / Screening : Loews #439 / 441

Pony Canyon D1 103112.indd 1 10/30/12 11:16 AM

ATURES in Private Screenings

A TERMINAL TRUST

Is it love, medicare, or murder?

Montreal WFF
Sydney Japan FF
Melborn Japan FF
Tokyo IFF

Tamiyo Kusakari x Koji Yakusho starring together again
16 years after "Shall We Dance?"

Director : Masayuki Suo
144 minutes / Opened October 27th, 2012

AFM Screening : Nov 1, 11:00~ / Nov 3, 11:00~ / Nov 5, 11:00~

A robot controlled by…a grandpa?!

ROBO-G

The long-awaited, new project from
director Shinobu Yaguchi
of "Water Boys" "Swing Girls" and "Happy Flight"
is ready to launch!

Director : Shinobu Yaguchi
Cast : Shinjiro Igarashi, Yukiko Yoshitaka, Gaku Hamada
111 minutes / Opened January 14th, 2012

AFM Screening : Nov 6, 11:00~

LIAR GAME -REBORN-

The game pits 20 contestants against each other for a prize pot of 20 million dollars in an extreme game of "musical chairs."

Director : Hiroaki Matsuyama
Cast : Shota Matsuda, Mikako Tabe, Mana Ashida
131 minutes / Opened March 3rd, 2012

AFM Screening : Nov 6, 15:30~

Koki Mitani's long-awaited fantasy/legal thriller/comedy

A GHOST OF A CHANCE

The only witness in a murder case is a
long-dead samurai ghost

Director : Koki Mitani
Cast : Eri Fukatsu, Toshiyuki Nishida, Hiroshi Abe
Yuko Takeuchi, Tadanobu Asano, Kiichi Nakai
142 minutes / Opened October 29th, 2011

AFM Screening : Nov 6, 13:00

THE BOY INSIDE

What will make you Adult?

Awakened after 12 years unconsciousness,
his body is 18 but mental is 6 years old.

Director : Tetsu Maeda (School Days With a Pig)
Cast : Masaki Suda, Tori Matsuzaka,
Hiroki Aiba, Fumi Nikaido
84 minutes / Opened September 22nd, 2012

AFM Screening : Nov 1, 17:30~ / Nov 3, 17:30~ / Nov 5, 17:30~

ROCK'N'ROLL HOUSEWIVES

Women on the edge....
from a rock'n'roll
band?!"

Experience the real-life
problems of real women.

A grown-up chick flick
that will make you laugh,
cry and recharge your

ASIA ONLY

Director : Ryoko Hoshida
Cast : Hitomi Kuroki, Tae Kimura
Shizuyo Yamazaki, Miki Maya
113 minutes / Opened Febrary 11th, 2012

AFM Screening : Nov 6, 9:00~

International Sales : PONY CANYON INC. Shinji Sakoda
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After leaving Media Asia in May, Chong was planning to become a film teacher.

PEGASUS ENTERTAINMENT HOLDINGS CEO

JOHN CHONG

The veteran Hong Kong mogul discusses his new venture, joining forces with old friend Raymond Chow and what he has in common with Wong Kar-wai By Karen Chu

SINCE LEAVING MEDIA ASIA — THE HONG Kong studio he co-founded 18 years ago — in May, John Chong has been intent on using his experience to teach and nurture aspiring filmmakers in Hong Kong. Hoping to capitalize on Chong's extensive connections in the global film industry, Pegasus Entertainment Holdings founder and chairman Raymond Wong persuaded Chong to join the newly listed company as its CEO. One of the most dedicated and well-respected figures in the HK film industry, Chong talked with *The Hollywood Reporter* about how he is going to manage the 3-year-old studio.

Is the friendship you've forged with Raymond Wong in the early 1980s, during his days as one of the co-founders of hit-making powerhouse Cinema City, a factor in taking the position as Pegasus CEO?
It's one of the factors. When I left Media Asia in May, I planned to take a break and teach. But then a lot of industry people from Hong Kong, China and even the United States came to me to discuss the possibility of working together, including Mr. Wong. We've known each other for almost 30 years, since he was at Cinema City, and I was working in promotions at Golden Princess [a film distributor and major shareholder in Cinema City]. He used to present the films' plots to us, and the way he did it was always fascinating.

Does your joining Pegasus signify that the company is expanding its productions?
Yes, we're going to expand our slate. There are a few genres that Mr. Wong is particularly good at, such as comedy and the *Ip Man*-type martial arts films. These are the films that we'll continue to make, but I also hope to add to and diversify our slate and make films that are suitable for the Hong Kong and Chinese market. The projects that we'd like to produce are the ones with a generous dose of Hong Kong flavor that the Chinese mainland audience would appreciate. It's part of our plan to make films exclusively in Hong Kong for the local audience, too. Those are the ones that we hope to find new directors for. There are scripts out there at the moment that are original and different. For example and comparison, you can see the difference between *Love in the Buff*, which I produced, and *Vulgaria* [both directed by Pang Ho-cheung and released during the past six months]. The films were hits in Hong Kong — *Vulgaria* even took a few millions more here than *Buff* — but *Vulgaria* can't pass the censors in China. So the cost-efficiency of *Buff* is higher than *Vulgaria*. That's what we have in mind: to produce projects that would have releases in Hong Kong and China and to make more Hong Kong-led projects.

Media Asia, which you co-founded in 1994, has grown from a medium-size shingle to one of the major studios in the Chinese-speaking regions. Now that you're joining the 3-year-old Pegasus, do you feel like you have to "conquer" the industry once again?
I do, a little. (*Laughs.*) But then, Pegasus, which is to be publicly listed in Hong Kong on Oct. 31, is already very established and has a good track record, more so than Media Asia at the same age. So we're now joining forces. The area where Mr. Wong and I overlap is that we both started in the creative side of the business [both began in promotion and as screenwriting], so we can communicate with and understand each other efficiently, and it helps to establish Pegasus as a creative-driven studio.

You gained a lot of experience working with foreign studios during your time leading Media Asia. Is this something you're planning to bring to Pegasus as well?
That's part of the strategy — not only to diversify the range of genres of the slate but also to broaden the participation components and to look at foreign projects.

Both you and Mr. Wong have enviable networks of connections in China. How are you going to employ those connections at Pegasus?
From my past experience, I find that direct communication is the most important aspect in order to work with companies in China or with official film departments. It's a lot of work for one person to handle. But only people of a certain rank or with a certain degree of experience are able to do that, or else nobody will talk to you. And it's not just talking to officials. If you want to talk to a studio head in China, you'd better be a studio head yourself; even if you send out a CEO, it'd depend who that CEO is. That is an asset that Mr. Wong saw in me that not everyone understood. In that respect, Mr. Wong and I can complement each other. China is so large, so many things can happen; and for a Hong Kong-based company like us, it really helps to have two, or ideally three, people with the capacity to deal with things happening in China.

You said you wanted to teach after leaving Media Asia. How did that work out?
That's an interesting story. The universities in Hong Kong would ask me to speak sometimes. One was looking for a lecturer for creative writing. I tried to recommend myself, but they thought I was joking. But when they began to meet candidates, they asked me to be on the interview panel, as an industry representative. Problem is, they couldn't hire me because the rules say that only someone with a Ph.D. can be a lecturer there. The rules in Hong Kong are a little rigid. By the same token, even Wong Kar-wai, winner of best director at Cannes, doesn't have the academic qualifications to teach directing. So if I do teach, I'd have to spend a couple of years to get my Ph.D., and the path seems a little convoluted. That's one of the reasons I decided to return to the film industry. THR

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WELCOMES YOU TO THE 2012 AMERICAN FILM MARKET

NEW FILMS

THE RETURN OF JOE RICH

(THRILLER)

COMPLETED

From The Return of Joe Rich, LLC

Written and Directed by Sam Auster

Starring Sam Witwer, Armand Assante, Talia Shire

He made the Chicago mob an offer they could refuse…payback is a bitch.

PRANK

(THRILLER)

COMPLETED

From Plan 9 Entertainment

Written and Directed by Yiuwing Lam

Starring Nick Renaud, Henry Monfries, Gemmenne De La Pena

For the bullies, it was all fun and games. For him, it was deadly serious.

PIG

(SCI-FI / THRILLER)

COMPLETED

From The Pig Project LLC

Written and Directed by Henry Barrial

Starring Rudolf Martin, Heather Ankeny, Keith Diamond, Ines Dalin

They erased his past… will he survive his future?

TREEHOUSE

(HORROR / THRILLER)

PRE-PRODUCTION

From Strong Oak Pictures and FarLap Films

Written by Alex Child and Miles Harrington

Directed by Michael Guy Ellis

No kids allowed!

IN POST-PRODUCTION

THE LIST

(THRILLER)

From Creativity Media

Written and Directed by Klaus Huettmann

Starring Sienna Guillory, Anthony Flanagan, Nigel Planer, Bill Paterson

There's nowhere to run when your number is up.

COMPLETED

THE WICKED

(HORROR)

From A.C.I. Films

Written by Michael Vickerman

Directed by Peter Winther

Starring Devon Werkheiser, Justin Deeley, Jess Adams, Jamie Kaler

Ding Dong: The Witch is ALIVE…

STATIC

(THRILLER)

From New Artists Alliance

Written by Todd Levin, Gabriel Cowan, John Suits and Andrew Orci

Directed by Todd Levin

Starring Milo Ventimiglia, Sarah Shahi, William Mapother, Sara Paxton

When you hear them coming, you're already dead.

eXtracted

(SCI-FI / THRILLER)

From New Artists Alliance

Written and Directed by Nir Paniry

Starring Sasha Roiz, Jenny Mollen, Nick Jameson

One man's past is another man's prison…

DEVIL SEED

(HORROR)

From Matchbox Pictures

Written by Geoff Hart and Greg A. Sager

Directed by Greg A. Sager

Starring Michelle Argyris, Shantelle Canzanese, Vanessa Broze

Evil grows within…

WAKE UP AND DIE

(THRILLER)

From Domain Entertainment Ltd.

Written and Directed by Miguel Urrutia

Starring Luis Fernando Bohorquez and Andrea Montenegro

Sleeping with him was her first mistake.

THE PREACHER'S DAUGHTER

(DRAMA)

From Shadow Cave Pictures

Written and Directed by Michelle Mower

Starring Andrea Bowen, Adam Mayfield, Ron Jackson, Cyndi Williams

They thought she was the perfect daughter...

THE THOMPSONS

(VAMPIRE / HORROR)

From Film Harvest and *Snowfort Pictures*

Written by The Butcher Brothers and Cory Knauf

Directed by The Butcher Brothers

Starring Cory Knauf, Samuel Child, Joseph McKelheer, Mackenzie Firgens

The Hamiltons have snuck into a new town under a new name…but they're not the most bloodthirsty people living there!

GANGSTERS, GUNS AND ZOMBIES

(HORROR)

From London Music Video Ltd.

Written and Directed by Matthew Mitchell

Starring Vincent Jerome, Huggy Leaver, Fabrizio Santino

They owned the streets…until now!

PUNISHMENT

(HORROR)

From Down the Road LLC

Written and Directed by Jason Christopher

Starring Jen Dance, David J. Bonner, Chelsey Garner, Shaun Paul Costello, Matthew Nadu

A father is about to take revenge…

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GOLDEN NETWORK

OFFICIAL COMPETITION
Tokyo Int'l Film Festival 2012

Japan / 144 min / Fantasy / Romance / Mandarin / 2012
Director: Hiroshi Okuhara
Producers: Li Rui, Tomoko Okuhara
Starring: Hideo Nakaizumi, Dan Hong, Chen Xixu, Miki Suzuki

PRIVATE SCREENINGS
Oct 31 13:00 | Criterion 4
Nov 5 11:00 | Criterion 5

China / 94 min / Martial Arts / Mandarin / 2012
Director: Xu Haofeng
Starring: Yu Chenghui, Song Yang

Best Director - Golden Goblet Award
Shanghai Int'l Film Festival 2012

OFFICIAL NOMINATION
Best Feature Film
Best Director
Best Original Screenplay
Best Cinematography
Best Film Editing
Golden Horse Awards 2012

OFFICIAL COMPETITION
ASIATICAFILMMEDIALE Film Festival 2012

China / 118 min / Crime / Drama / Mandarin / 2012
Director: Gao Qunshu
Executive Producer: Zhao Guangxin
Starring: Zhang Lixian

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ASIA IN AFM 2012

OFFICIAL SELECTION
Festival Int'l de Cinema Jeunesse de Rimouski 2012
Small voices can make a BIG difference
Echo Planet 3D

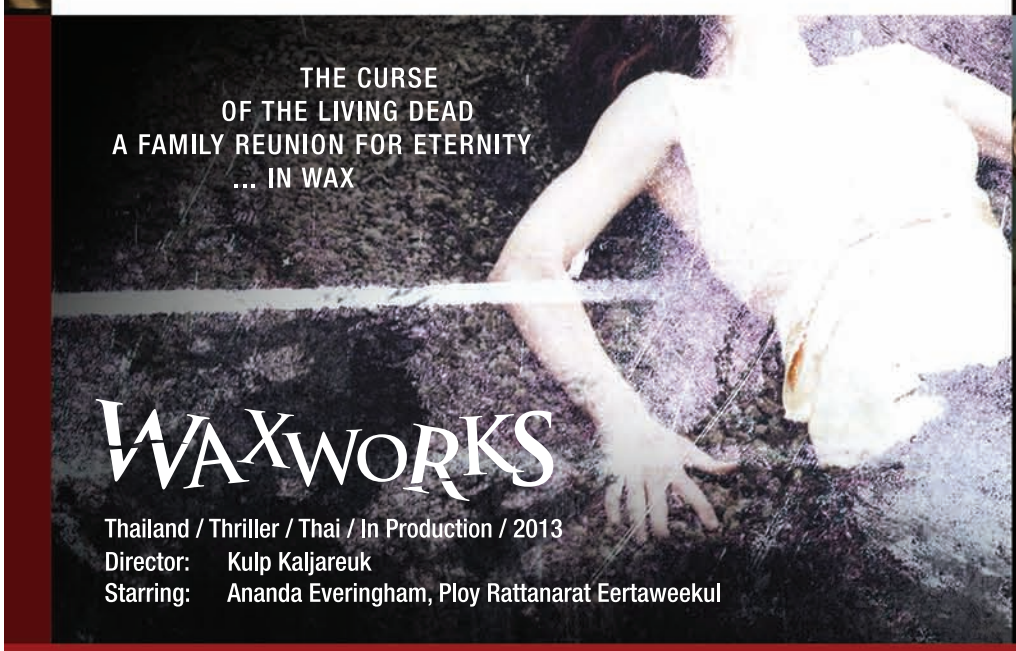
MARKET PREMIERE
Oct 31 17:00 | Criterion 2
Nov 1 15:00 | Criterion 1

Thailand / 81 min / Stereoscopic 3D / English / 2012
Director: Kompin Kemgumnird
Producer: Auchara Kijkanjanas

OFFICIAL SELECTION
Kuandu Int'l Animation Festival 2012
Festival Int'l de Cinema Jeunesse de Rimouski 2012
THE ADVENTURE OF A BRAVE GIRL
IN THE AMAZING ANIMAL LAND
Kuo & Lalo

MARKET PREMIERE
Oct 31 15:00 | Broadway Cineplex 1
Nov 1 17:00 | Broadway Cineplex 2

China / 80 min / CGI-Animation / Mandarin / 2012
Director: Wang Yunfei
Producer: Yuan Mei



Thailand / Thriller / Thai / In Production / 2013
Director: Kulp Kaljareuk
Starring: Ananda Everingham, Ploy Rattanarat Eertaweekul

China / Hong Kong / 110 min / Martial Arts / Comedy /
Mandarin / Cantonese / In Post-production / 2013
Director: Jeffrey Lau
Starring: Ekin Cheng, Sun Li, Ronald Cheng, Alex Fong, Guo Degang
Also Starring: Lam Suet, Patrick Tam
Guest Appearance: Hu Ge

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AFM OFFICE: SUITE 437, LOEWS HOTEL
CONTACT IN AFM: CARRIE WONG 310 2929714 CLARENCE TANG 310 2925512

Golden Network D1 103112.indd 2 10/22/12 10:24 AM

A shipwreck puts Sharma adrift with a Bengal tiger for 227 days.

AFI REVIEW

Life of Pi

Ang Lee achieves an admirable sense of wonder in this tall tale about a shipwrecked teenager stranded on a lifeboat with a Bengal tiger *By Todd McCarthy*

TECHNOLOGY EMPLOYED by sensitive hands brings to vivid life a work that would have been inconceivable onscreen until very recently in *Life of Pi*. Ang Lee, that great chameleon among contemporary directors, achieves an admirable sense of wonder in this tall tale about a shipwrecked teenager stranded on a lifeboat with a Bengal tiger, a yarn that has been adapted from the compellingly peculiar best-seller with its beguiling preposterousness intact. Like the venerable all-purpose entertainments of Hollywood's classical era, this exceptionally beautiful 3D production should prove accessible to and embraceable by all manner of audiences, signaling substantial commercial possibilities domestically and probably even more so internationally. The Fox release is having its world premiere as the opening-night attraction at the 50th New York Film Festival, with general release set for Nov. 21.

Yann Martel's 2001 novel was one of those out-of-the-blue one-shots, a book with a madly fanciful premise so deftly handled that it won the Man Booker Prize and sold 7 million copies. Part survival story, part youthful fable, part grade-school spiritual rumination and assessment of humanity's place in the animal kingdom, it's man versus nature with a quizzically philosophical spin that's easy to digest even for kids.

It's not surprising that it took producer Gil Netter a decade to get the film made, as technology would not have permitted it to be realized, at least in anything close to its current form, until the past few years. Shot on location in India as well as in a giant tank in Taiwan where the open-water effects scenes were made, *Life of Pi* is an unusual example of anything-is-possible technology put at the service of a humanistic and intimate story rather than something that smacks of a manufactured product.

The first enchantment is the town of Pondicherry, a former French colony in southern India that looks like paradise on Earth, nowhere more so than at the zoo run by the father of young Pi. The nimble and faithful script by David Magee (*Finding Neverland*) packs a good deal of character and cultural background into the first half-hour, humorously sketching the odd watery and mathematical implications of the protagonist's name; neatly relating his unconflicted adoption of Hinduism, Christianity and Islam at age 12; portraying the warm family life he enjoys with his parents and older brother; and topped off with a taste of budding first love.

But hard times prompt his father to announce a move to Canada, where he will sell all the animals. A full hour is set at sea, beginning with a nocturnal storm and horrible shipwreck. When the air clears, the only survivors sharing space on a 27-foot lifeboat are Pi, an injured zebra, a maniacal hyena, a dour orangutan, a rat and —hidden from sight for a spell under a tarp — a large tiger.

Hunger and the law of the jungle assure that the population onboard is shortly reduced to two. To nonreaders of the novel, incredulity over Pi's ability to co-exist with the tiger — which goes by the name of Richard Parker — is carefully addressed, and it's essential that Pi proves adept at fashioning a makeshift raft that connects to the tiger's lair by a rope.

Still, 227 days is a very long time to keep fed and maintain your wits on the open sea for both man and beast, and this floating journey is marked by ordeal (this must be the first film to present the spectacle of a seasick tiger) and such startling sights as a sudden flurry of flying fish, luminous jellyfish setting the nighttime sea aglow, a breaching whale and another enormous storm that looks to spell the end for Pi and Richard Parker.

But the final half-hour offers an other-worldly pit stop before coming to roost in a framing story in which the adult Pi tells his tall tale to a wide-eyed writer in a literary conceit that, at the very end, spells things out rather too explicitly.

Meticulous care is evident in every aspect of the film. All three actors playing Pi are outstanding. The lion's (or tiger's) share of the burden falls on 17-year-old Suraj Sharma, the only human on view for half the time, obliged to act in a vacuum and convincingly represent all the physical demands. Lee looked at 3,000 candidates for the role (deliberately avoiding Bollywood talent) and found an unknown whose emotional facility is quite impressive. Ayush Tandon is captivating as the sponge that is young Pi, but absolutely imperative to the film's success are the heart, lucidity and gravity Irrfan Khan provides as the grown-up Pi looking back at his experience.

Gerard Depardieu is in briefly to embody hulking menace as a nasty French cook aboard the ill-fated cargo ship.

Creating a plausible, ever-changing physical world was the first and over-arching technical challenge met by the effects team. The extra step here was rendering a tiger that would be believable in every way, from its violent movements and threatening stares to its desperate moments when, soaked through and starving, it attempts to claw its way back on board the small boat. With one passing exception — a long shot of the tiger making its way through a sea of meerkats that's a bit off — the representation of Richard Parker is extraordinarily lifelike.

The leap of faith required for Lee to believe this could be put onscreen in a credible way was necessarily considerable. His fingerprints are at once invisible and yet all over the film in the tact, intelligence, curiosity and confidence that characterizes the undertaking. At all times, the film, shot by Claudio Miranda and with production design by David Gropman, is ravishing to look at, and the 3D work is discreetly powerful. Mychael Danna composed the emotionally fluent score.

AFI Film Festival
Originally Reviewed at the New York Film Festival
Production *Fox 2000, Haishang Films, Gil Netter Prod.*
Cast *Suraj Sharma, Irrfan Khan, Tabu, Rafe Spall, Gerard Depardieu, Adril Hussain, Shravanthi Sainath, Ayush Tandon, Vibish Sivakumar*
Director *Ang Lee*
Screenwriter *David Magee, based on the novel by Yann Martel*
Producers *Gil Netter, Ang Lee, David Womark*
Executive producer *Dean Georgaris*

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H.BROTHERS

TAI CHI 0

Director: *Stephen Fung*

AMC Santa Monica 4

November 1st, 2012 5:00pm

AMC Santa Monica 3

November 3rd, 2012 11:00am

TAI CHI HERO

Director: *Stephen Fung*

AMC Santa Monica 7

November 4th, 2012 9:00am

AMC Santa Monica 5

November 5th, 2012 11:00am

PAINTED SKIN: THE RESURRECTION

Director: *Wuershan*

AMC Santa Monica 2

November 2nd, 2012 8:30am

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A Late Quartet

Strong performances mark a *Manhattan*-esque tale of classical musicians hoping to make it to the next season ***By Jordan Mintzer***

Walken is a cellist in a renowned string quartet who learns he has Parkinson's disease.

A TERRIFIC CAST HELPS boost an otherwise conventional chamber piece in *A Late Quartet*, writer-director Yaron Zilberman's debut feature about a New York string ensemble trying to stay in tune amid a wealth of personal disasters.

Featuring endearing performances from Christopher Walken, Philip Seymour Hoffman and Catherine Keener, the film mines both the relationship issues and the Upper East Side neighborhoods of Woody Allen's best work but could use an added dose of the Woodster's jokes to spruce up a self-serious scenario that hits the right notes about half the time.

Indeed, the working-musician angle of the screenplay, co-written with Seth Grossman (*The Elephant King*), remains the most intriguing part of a rather familiar story where mid- and late-life crises come to a head for the members of the world-renowned, Manhattan-based Fugue String Quartet.

On the brink of celebrating the ensemble's 25th anniversary, their seasoned cellist, Peter (Walken), learns he has Parkinson's disease and breaks the bad news, causing a fracture among his fellow musicians: Robert (Hoffman), who can no longer stomach playing second fiddle to violinist David (Mark Ivanir), and Robert's wife Juliette (Keener), who is having major doubts about their marriage.

An opening sequence, where the four musicians are seen in successive shot/reverse-shots, does a good job revealing the strange camaraderie of a group that spends most of the year rehearsing, touring and performing together, creating an intimacy that goes beyond the workplace toward something significantly more personal.

But outside that scene and a few others where we see the foursome preparing for a recital of Beethoven's Opus 131 String Quartet in C-Sharp minor — a work the high-sounding David believes is the pinnacle of all concert pieces — the various subplots involving bedroom squabbles, professional jealousies and extramarital affairs feel rather contrived, as if they were filched from a middle-of-the-road dramedy and grafted onto this sophisticated bunch.

Nonetheless, the actors — including Imogen Poots (*Greetings From Tim Buckley*), who plays Robert and Juliette's testy daughter — acquit themselves nobly and are altogether believable as seasoned classical musicians (at least a half-dozen musical trainers are listed in the end credits, and they serve the film well). Walken is particularly moving as the quartet's stoical godfather, and it might come as a surprise to some to see how convincingly the King of New York can wax poetically about a T.S. Eliot poem or a Rembrandt painting as his character comes to terms with his grim future.

Set in and around various uptown apartments, with plenty of requisite Central Park rendezvous scenes, *A Late Quartet* can't help but evoke the narrow demographics of Allen's oeuvre, with a cameo by *Manhattan*'s Wallace Shawn only enforcing the point. But Zilberman's self-important characters are incapable of taking things lightly, save for one welcome tongue-in-cheek scene where a rehearsal quickly turns sour.

A mellow score by Angelo Badalamenti and low-key Alexa camerawork by Frederick Elmes — both of them veterans of David Lynch — round out an adequate tech package, though the 35mm print screened at Toronto occasionally popped out of focus.

Originally reviewed at the Toronto International Film Festival
Production companies *Opening Night Productions, Spring Pictures, Concept Entertainment, Unison Films*
Cast *Christopher Walken, Philip Seymour Hoffman, Catherine Keener, Mark Ivanir, Imogen Poots*
Sales *Entertainment One*

Masquerade

Lee Byung-hun's superb dual performance and a clever screenplay anchor this lavish South Korean historical drama
By Frank Scheck

Lee plays a dual role as a 17th century king and his double.

RECALLING BOTH MARK TWAIN'S *THE Prince and the Pauper* and the political satire *Dave*, *Masquerade* is a lavish historical drama from South Korea about a commoner recruited to impersonate a tyrannical king. Gorgeously mounted, it's far more accessible than the usual imported Asian period dramas that require extensive historical knowledge, and the welcome doses of humor make its 131-minute running time go down easily.

Set during the 17th century Joseon Dynasty, Choo Chang-min's film concerns the complications that occur when comic performer Ha-Seon (Korean star Lee Byung-hun) is recruited as a double for King Gwanghae (Lee, again) who's been targeted for assassination.

All goes well until the actual king becomes incapacitated as a result of being poisoned, forcing Ha-Seon to reluctantly assume the role and, with the help of the king's stoic chief adviser (Ryoo Seung-yong) and chief eunuch (Jang Gwang), fulfill his royal duties.

Much comic mileage is generated from Ha-Seon's awkward adjustments to his new life, which includes attempting to fool the queen who is made suspicious by her husband's newfound warmth. But the narrative really gathers steam when he begins asserting himself and using his newfound powers to make changes for the benefit of the oppressed people.

Choo's smart, clever screenplay avoids the usual cliches of this oft-told tale and renders the complex plot machinations with a welcome clarity. The film certainly looks gorgeous, thanks to the stunning widescreen cinematography and the superb production design and costumes that render the period in all its ancient glory.

And the charismatic Lee is superb in his dual roles, superbly conveying both the king's steely arrogance and his impersonator's comic befuddlement that eventually gives way to an awareness of his inner strength.

Production *CJ Entertainment, Realize Pictures*
Cast *Lee Byung-hun, Ryoo Seung-yong, Han Hyo-joo, Kim In-kwon*
Director-screenwriter *Choo Chang-min*
Sales *CJ E&M Corp./CJ Entertainment*

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THE
FORGOTTEN
KINGDOM
A FILM BY ANDREW MUDGE
BLACK KETTLE FILMS AND BINARY FILM WORKS PRESENT IN ASSOCIATION WITH ZENHQ FILMS AND STRONGMAN "THE FORGOTTEN KINGDOM"
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Horror Omnibus | 108min | Completed
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ENDLESS FLIGHT
Director LIM Dae - woong(TO SIR, WITH LOVE)
SECRET RECIPE
Director HONG Ji - young(THE NAKED KITCHEN)
AMBUL ANCE ON THE DEATH ZONE
Director KIM Gok, KIM Sun(WHITE)
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THE TASTE OF MONEY
MONEY, WHERE ALL LUSTS BEGIN
Official Selection CANNES FILM FESTIVAL 2012
Official Selection BUSAN FILM FESTIVAL 2012
Official Selection SITGES FILM FESTIVAL 2012
Erotic Suspense | 114min | Completed
Director IM Sang-soo
Cast KIM Kang-woo, BAEK Yoon-sik, YOUN Yuh-jung, KIM Hyo-jin

Revenge Thriller | 93min | Completed
Director KIM Yong-han
Cast YU Sun, NAM Bo-ra, YOO Oh-seong, Dong-ho
Official Selection BUSAN FILM FESTIVAL 2012
DON'T CRY MOMMY

Romantic Comedy | TBA | Post-production
Director LEE Wonsuk
Cast LEE Si-young, OH Jung-se
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THE LAST PRINCESS (WT)

Romantic Epic Drama | TBA | Pre-production | 2013

Director: HUR Jin-ho (DANGEROUS LIAISONS)

Epic romance about the tragic love and life of the last princess of Korea, Princess Duk-hae.

EOEUL-WUDONG: A PROJECT PRODUCED BY IM SANG-SOO (WT)

Erotic Epic Drama | TBA | Pre-production | 2013

Producer : IM Sang-soo (THE TASTE OF MONEY) (THE HOUSEMAID)

A story of a femme fatale who swayed the Chosun Dynasty with her unavoidable destiny and passionate love with the king, hiding the tears under her skirt.

A PROJECT by Daniel H. BYUN

Director : Daniel H. BYUN (THE SCARLET LETTER)

A daughter-in-law's breaking away morally and sexually from the noble routine in the prestigious family.

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Intertwined plot lines chronicle the thug life in the shadow of East London's Olympic Park.

Ill Manors

Platinum-selling British rapper Plan B (Ben Drew) writes and directs this gritty crime drama set in London's underbelly *By Stephen Dalton*

NOT EXACTLY A TOURISM board commercial for multicultural London, *Ill Manors* is a multiple-character drama set among the violent drug dealers and teenage gangs that inhabit the housing projects on the British capital's disadvantaged easterly fringes. A forensic examination of urban crime, its social causes and corrosive effects, the film manages to be both a gripping thriller and a topical social critique. The debut feature of Ben Drew, a platinum-selling rapper who records under the alias Plan B, this is an impressively mature and technically assured work. For film fans unfamiliar with Drew's musical career, just imagine if Eminem had written and directed *The Wire*.

Shot on a limited budget — reportedly just $160,000 — *Ill Manors* looks like a much more polished and expensive production. Although most of the cast are non-professional unknowns, the charismatic Riz Ahmed will be familiar to devotees of left-field British cinema. And while some of the London street slang might prove impenetrable to audiences outside Britain, the urban setting and crime thriller format should play well in foreign markets. Essentially, Drew has put a contemporary London gloss on familiar ingredients. He has made a hip-hop street opera about boys — and girls — in the hood.

Ill Manors is not autobiographical, though it was party inspired by real events witnessed by the director and his friends. The film plots several days in the lives of several loosely linked characters in Forest Gate, Drew's own home neighborhood, close to East London's new Olympic Park. Aaron (Ahmed) is the downtrodden deputy to small-time drug dealer Ed (Ed Skrein), a relationship which becomes strained when the latter ruthlessly pimps out crack-addicted prostitute Michelle (Anouska Mond) to pay for his lost cellphone.

Meanwhile, Kirby (Keith Coggins, Drew's real-life godfather) and Chris (50 Cent look-alike Lee Allen) are former partners in crime whose friendship has soured to the point of deadly violence, and Katya (Natalie Press) is a trafficked sex slave from Eastern Europe who resorts to desperate measures to protect her baby from her mobster captors. The grimness is layered pretty thick but handled with authenticity, some welcome flashes of dark humor and a finely controlled sense of slow-building dread. The non-linear plot lines also weave together with a satisfying symmetry that never feels too contrived.

The 28-year-old Drew has made an extremely assured shift into screenwriting and directing with *Ill Manors*. His musical persona is also cleverly integrated into the fabric of the movie, with six new Plan B track accompanying flashback montages that serve as succinct biographical summaries for each of the main characters. Although Drew released a spinoff album in June, his film is emphatically not some feature-length promo-video project. The musical sequences have a strong narrative purpose but are never allowed to swamp the action.

Drew cites the French director Mathieu Kassovitz's classic 1995 hip-hop thriller *La Haine* as a key inspiration for *Ill Manors*, though there are some obvious Scorsese homages here too. The intertwined plot lines also invoke a tradition of multi-strand urban dramas such as *Pulp Fiction*, *Crash* and *Amores Perros*, though the tone here is darker and less forgiving.

Before *Ill Manors*, Drew's cinematic career consisted of a few minor acting roles, touching on similar London-set Brit-grit subject matter in the 2008 juvenile delinquent drama *Adulthood* and the 2009 Michael Caine thriller *Harry Brown*. He made his leading-man debut alongside Ray Winstone in *The Sweeney*, a big-screen reboot of a much-loved British TV cop drama from the 1970s that bowed in September. The director of that film is Nick Love, a kind of low-rent Guy Ritchie best known for shallow, glossy crime capers set in London's gangland.

But Drew himself digs much deeper into the causes of crime than filmmakers like Love or Ritchie, shunning the romanticized bad-boy fantasy of his home city's violent underclass for a more nuanced and depressing picture. Most of his characters have been brutalized by their harsh environment: Broken families, care homes, reform schools and prison figure strongly. Bullying and street crime are ever-present threats. Parents, police and authority figures are almost entirely absent from the drama.

Social inequality is clearly a force for evil in this hellish urban milieu, but personal responsibility is not forgotten either. Many of these characters willingly seal their own grim fate, like the underage wannabe hoodlum (Ryan de la Cruz) who is arm-twisted into becoming a preteen assassin, with catastrophic consequences. Abusers become victims and vice versa. This nonjudgmental story ends on a cautiously hopeful note, but it benefits from not offering heavy-handed slogans or simplistic solutions.

Behind its dense welter of detail and technical razzle-dazzle, *Ill Manors* occasionally reminds that this is a debut feature, with the odd wobbly performance or clumsy plot twist. Some of the fringe characters — Russian gangsters, cynical cops, crack whores with hearts of gold — feel too much like stock B-movie archetypes. A little flabby and sprawling at two hours, the edit could be tighter. The final act, featuring a stolen baby locked on the top floor of a burning building, strains too hard for pathos and ends up as overcooked melodrama.

But these are relatively minor flaws in an otherwise powerful and timely debut. *Ill Manors* has been hailed in Britain as a cinematic response to the riots that shook several English inner cities in summer 2011, a line that Drew himself has now adopted, even though he began developing the project years earlier. But his movie does not need such stilted marketing angles. On its own terms, this is a gritty, compelling snapshot of a contemporary London all too rarely seen on the big screen.

Production companies *Microwave, Film London, BBC Films, Aimimage Productions, Plan B Enterprises, Gunslinger*
Cast: *Riz Ahmed, Ed Skrein, Natalie Press, Anouska Mond, Lee Allen*
Director: *Ben Drew*
Sales: *Bankside Films*

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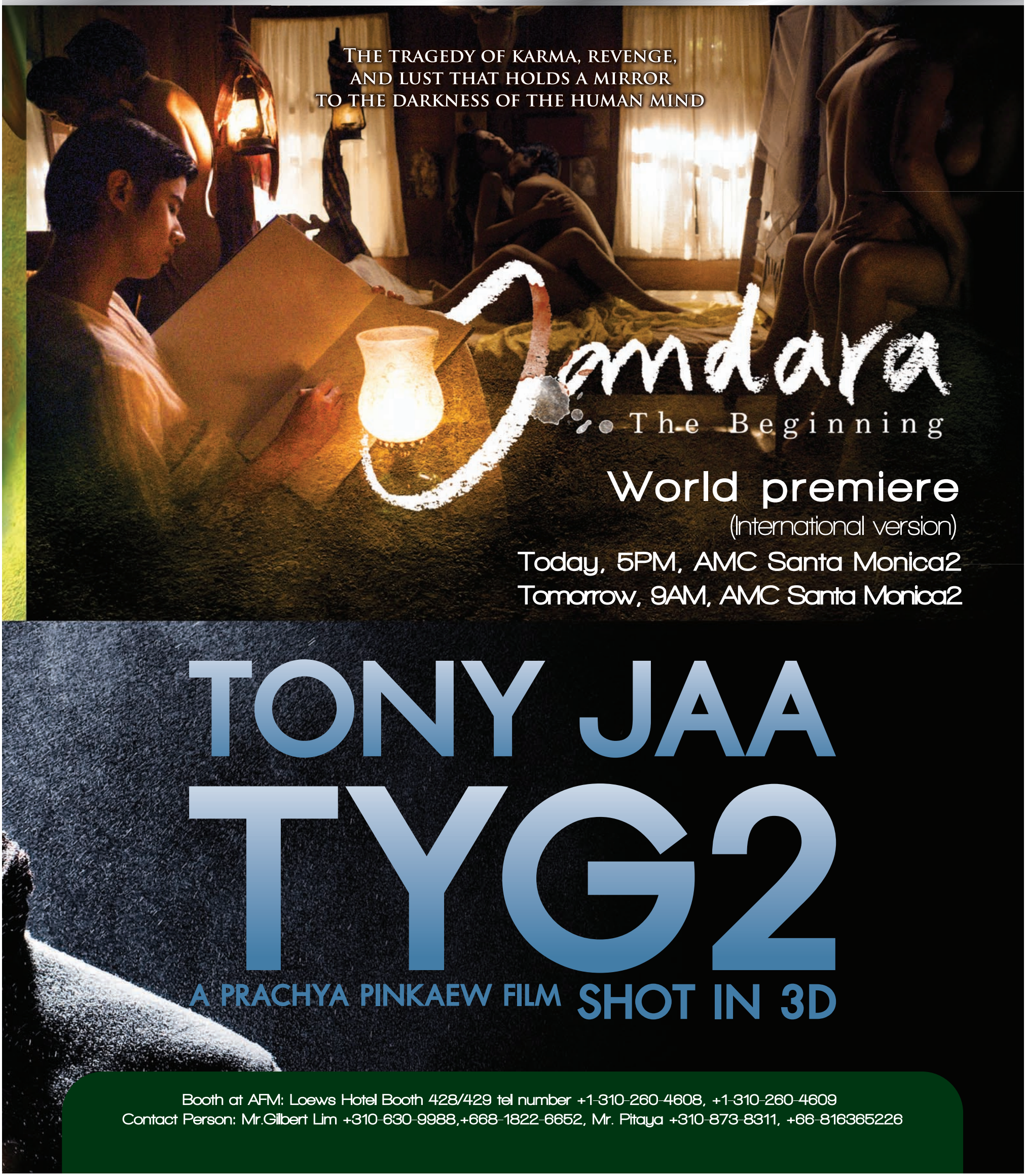

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Dormant Beauty

Marco Bellocchio reaffirms the dignity of life in another film of sparkling intelligence, set around a real-life euthanasia case

By Deborah Young

Young doctor Bellocchio, right, takes an interest in drug-addicted Sansa.

WITH TYPICAL intelligence and complexity, director Marco Bellocchio weaves three stories around the politically hot topic of euthanasia, turning a real-life Italian national drama into engrossing narrative for sophisticated audiences. Refusing to offer easy answers or perspectives, *Dormant Beauty* is directed in such a way that it doesn't need to take a clear-cut position on the question because, like all the director's work, it has no concern with convincing people of anything but a great deal of interest in illuminating contemporary Italian society. Its unqualified success in doing so helped it win two prizes at the Venice Film Festival.

The story takes off from real events that obsessed Italians in 2009, when Beppe Englaro decided to take his daughter Eluana, in a coma for 17 years after a car crash, off life support. The most remarkable thing about the case was the father's insistence on seeing Italian law applied rather than taking the easy route of doing it quietly on the sly (the film shows two examples). The case of Eluana became a *cause celebre* that pitted pro-life activists against the girl's family; Prime Minister Silvio Berlusconi also got involved, and politicians — seeing fertile ground for cashing in on voters' strong feelings — turned the sad case into a parliamentary vote.

Catholic-versus-secular views about euthanasia square off. The religious-minded young Maria (Alba Rohrwacher) demonstrates on the opposite side of police lines from a boy she likes, Roberto (Michele Riondino), and his rabidly angry, mentally ill brother. It's an honest, clean relationship that leaps across ideological barriers.

In another story so subtly interwoven it seems to overlap, a famous actress (Isabelle Huppert) obsessively cares for her own coma-stricken sleeping beauty, her daughter Rosa, with a small army of nurses and nuns. Huppert embodies the Catholic point of view; her neglected son even calls her "the Divine Mother." It's not a disrespectful portrait of a mother's pain, but the very fact that the cold Huppert plays a Francesca Bertini-style diva signals how distant she is from the screenwriters' affection.

In a third story, Dr. Pallido (Pier Giorgio Bellocchio) becomes attracted to a suicidal drug addict (Maya Sansa) and watches over her sedated sleep in a hospital, while doctors and orderlies cynically bet on how long Eluana will survive. The young doctor's attention might not be disinterested, but it offers space to affirm the positive value of life and freedom: "You're free to kill yourself," he tells the girl, "and I'm free to try to stop you."

The film's real center of empathy, however, is Toni Servillo's very human impersonation of Uliano Beffardi, an honest politician. A first-term senator elected for Berlusconi's party, he's called on to vote for a law against euthanasia designed specifically to stop Englaro from being taken off life support.

It goes completely against his conscience. Uliano contemplates resigning from office to honor his beliefs, but he's deathly afraid of losing the trust of his daughter, Maria. Their differing ideas about the Englaro case are a painful source of friction. Meanwhile, he reluctantly goes to Rome where the political tension is peaking as the vote approaches.

Bellocchio's excellent technical crew, led by director of photography Daniele Cipri, gives the film a dark, rich look echoed in Carlo Crivelli's moving dramatic score.

Originally reviewed at the Toronto International Film Festival
Production companies *Cattleya, Rai Cinema, Babe Films*
Cast *Toni Servillo, Alba Rohrwacher, Maya Sansa, Pier Giorgio Bellocchio, Isabelle Huppert, Michele Riondino, Gian Marco Tognazzi, Fabrizio Falco, Brenno Placido, Roberto Herlitzka, Federica Fracassi*
Director *Marco Bellocchio*
Sales *Celluloid Dreams/Nightmares*

Yellow

Nick Cassavetes leaves multiplex romance behind in an out-there look at a woman in distress *By John DeFore*

Wahlquist's quasi-hallucinations include a rainstorm in her classroom.

NICK CASSAVETES TAKES AN UNSETTLING trip into a troubled woman's mind in *Yellow*, an often funny character study full of scenes that left-turn into wild expressionism. The picture makes up for potentially alienating moments by stockpiling sensationalist ingredients like sex, drugs and family members who morph into farm animals at the dinner table.

Heather Wahlquist stars as Mary Holmes, a substitute teacher addicted to pain meds. (Former couple Wahlquist and Cassavetes co-wrote the film.) When she's not sneaking out to her car to wash some pills down with an airline-sized bottle of whiskey, Mary's spacing out in quasi-hallucinations: a rainstorm floods her classroom; a snippy interaction in the teacher's lounge turns into an operetta.

Fired after some illicit janitor's-closet sex with a dad on Parents' Night, Mary heads home to Oklahoma to regroup. There, we piece together some of the family trauma that has contributed to her current state: Much of it traces back to her incestuous relationship with half-brother Nowell (Brendan Sexton), an affair her mother (Melanie Griffith) refuses to acknowledge.

Neither method of coping — denial or chemically induced avoidance — seems satisfactory, but *Yellow* clearly sympathizes with Mary over those (including family members played by Gena Rowlands and Lucy Punch) who've spent years treating the affair like the end of the world.

The single point of sanity in the occasionally shrill action is a psychologist (David Morse) Mary visits. *Yellow* isn't the kind of film that would end with Mary's tidy discovery that she's been carrying the solutions to her problems in her head all along; if anything, it points her in the direction of her next trainwreck. But it does suggest those problems have more to do with the rest of the world, its prejudices and judgments, than with any flaw in Mary herself.

Originally reviewed at the Venice Film Festival
Production Company *Medient*
Cast *Heather Wahlquist, Melanie Griffith, Gena Rowlands, Lucy Punch, David Morse*
Director *Nick Cassavetes*
Sales *Atlas International Film GMBH*

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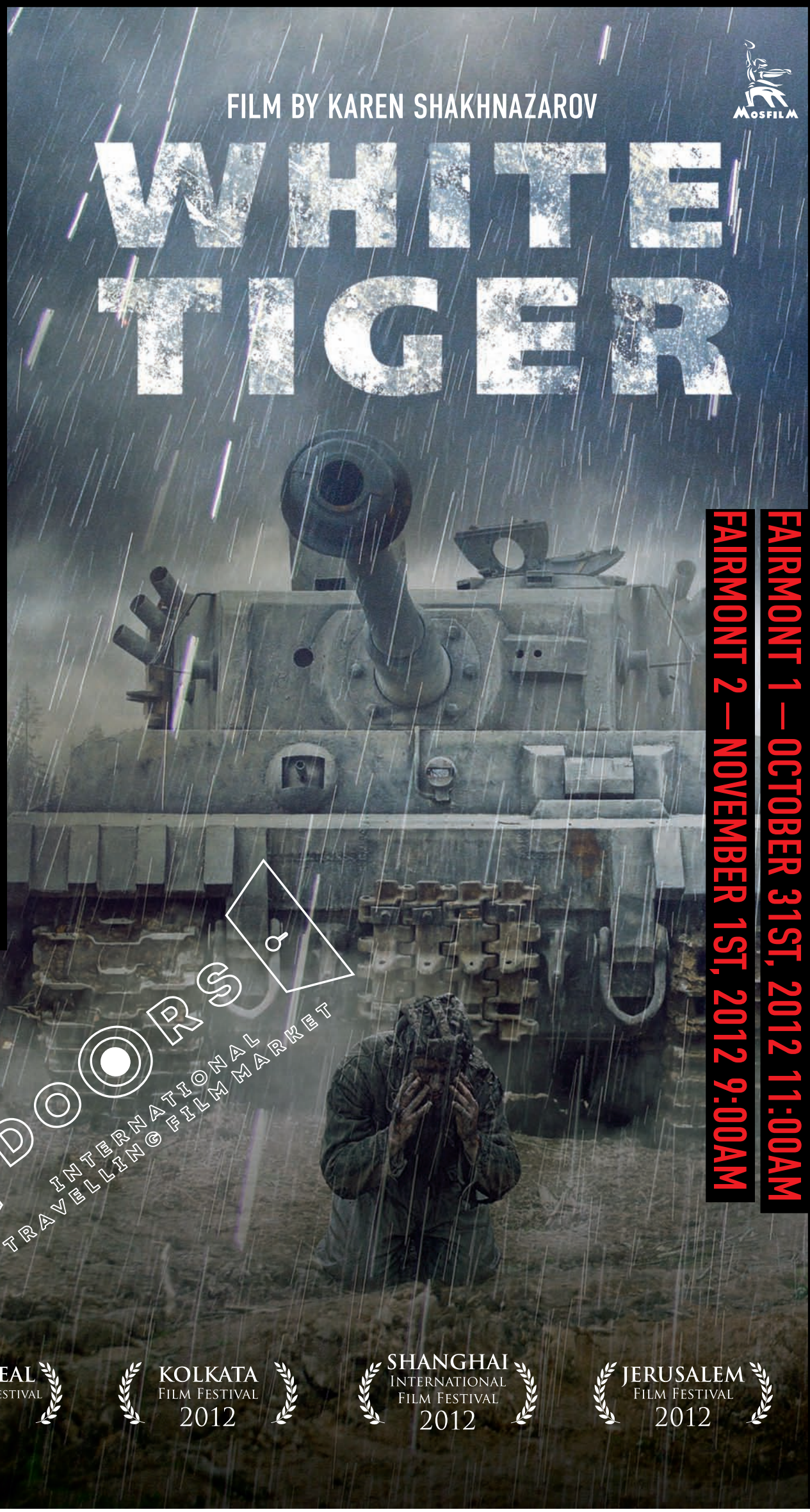

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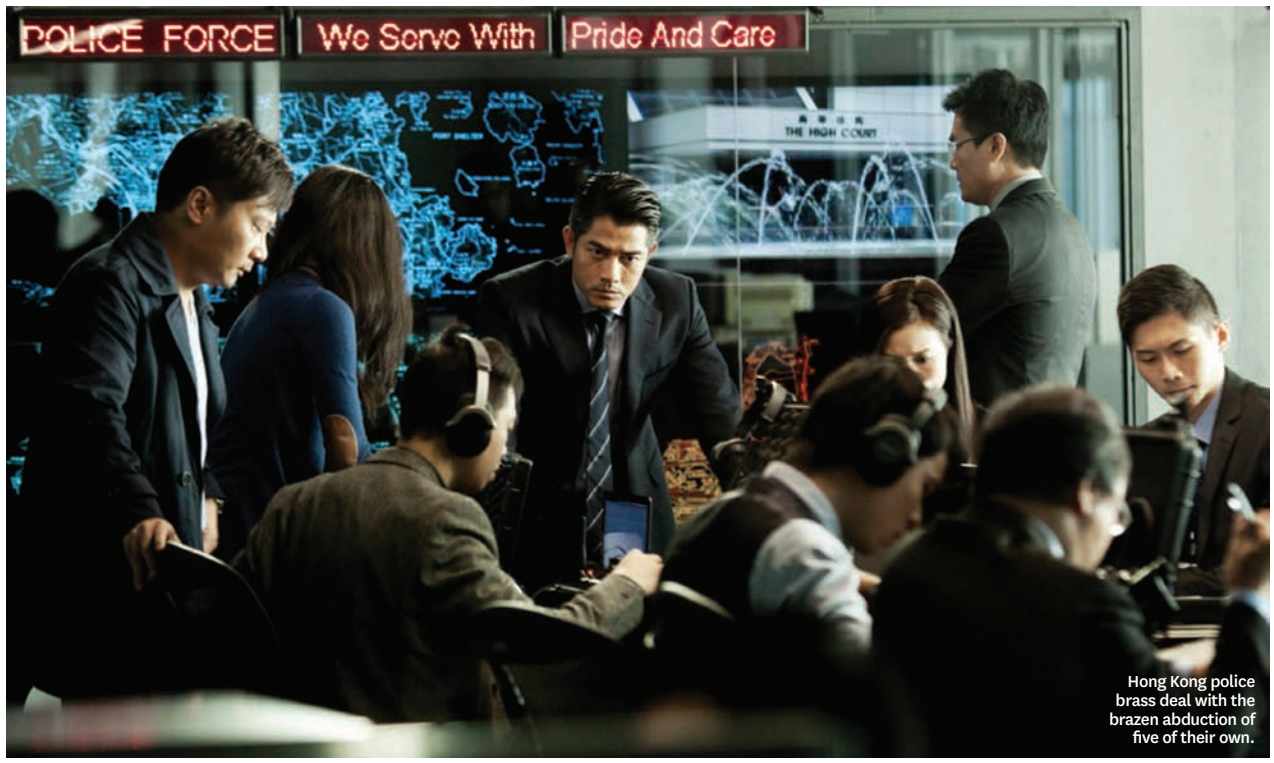

Hong Kong police brass deal with the brazen abduction of five of their own.

Cold War

This excitingly paced Hong Kong police actioner may be if over-complicated, but it raises some interesting political questions *By Deborah Young*

WHEN THE MAIN COP SAYS, "Cold War is a terrible title for this operation," one can't help feeling first-time writer-directors Longman Leung and Sunny Luk winking at the audience in this bold actioner with piquant political undertones.

Hidden, and not too subtly, amid the excitingly paced chases, explosions and shoot-outs is commentary on Hong Kong's status, laws and changing identity 15 years after the oft-mentioned handover to China. Although the political metaphor is potentially controversial for Chinese orthodoxy, it's a winning combination that should get both the critics and mainstream Asian audiences behind the film, and it was a particularly savvy choice to open this month's Busan Film Festival.

The style is pure quicksilver procedural, with much undigested plot thrown at the viewer at the speed of a don't-look-back video game. The two main players are HK deputy police commissioners: dapper hotshot Sean Lau (Aaron Kwok of *Divergences*) and hardliner M.B. Lee (an unrecognizably aged Tony Leung Ka-fai of *The Lover*) who's pushing retirement age. While the chief commissioner is out of the country, Lee has been appointed acting commissioner with all the enormous power it entails.

Although both men want to work for the good of Hong Kong and the safety of its citizens, their conflicting perspectives explode over a serious crime that takes place in the opening scenes.

A bomb blasts through a crowded film theater. At almost the same time, an arrogant drunk driver speeds through the city's freeways and totals his car. When a police van loaded with five cops arrives on the scene, it is hijacked and vanishes from police radar. Despite all the expensive, sophisticated technology at their disposal, the police can't find their own van. Lee's son is among the kidnapped officers, raising concern he can't act objectively. And so it seems: He hotly declares a major state of alert and then harshly refuses to let his press officer (straight-talking actress Charlie Yeung) release info to the public. This breach of "the rules" causes his rival Lau to step in with a legal stratagem, political support from above and some arm-twisting.

A brief glimpse of an officer using water torture on a suspect during interrogation at police HQ passes as routine but raises uncomfortable questions. Yet in general, the HK police are portrayed as hyper-efficient and far less corrupt than in most American TV series. True, there is one bad apple in the barrel — a mole who is passing info to the criminals — but he will be caught and punished.

So there are no angels on either side, but most viewers will realize they are meant to side with the good-looking, ever-serious Lau, who is now in charge of "Operation Cold War." His mentor, the secretary of security for the Hong Kong Security Bureau (played by star Andy Lau in a brief cameo), gives him full powers, but there's something even above him: the Independent Commission Against Corruption, established under British rule and Commonwealth laws. Their investigation into how the crisis was handled overrides everyone else. It's put in the hands of a young, brilliant, maddeningly green hotshot (actor-singer Aarif Rahman), who arrests first Lau and then Lee before learning "the rules of the game." This conflict between institutional powers becomes a running theme, even as the fast and furious action scenes continue.

In the role of Lau, Kwok projects wide-eyed earnestness, though he wins sympathy points for being constantly forced to make hard decisions, especially after a huge ransom is demanded for the missing cops. Whereas Tony Leung plays up Lee's Marine sergeant style, like sending a SWAT team to storm a suspicious ship in the harbor, Kwok's Lau forgoes the muscle and uses logic and deduction to outwit his mysterious opponents. Lau's monotonous seriousness and Lee's unflinching toughness both signal their integrity, however.

It can be said in the film's favor that it is a rare example of genre in which the death of a minor character pulls the heartstrings, thanks to its being underplayed. It is even rarer in characterizing people by the books they're reading. This invention-within-convention bodes well for the future of tyro directors Leung (an award-winning production designer) and Luk (a well-known assistant director) both working under the guidance of veteran producer Bill Kong.

Their understanding of onscreen action keeps tension high scene after scene, blending confidently into character development and their reflections on Hong Kong's balance of power. What doesn't gel is the overly complicated plot that becomes an impossible challenge to untangle as the story progresses. A climactic scene involving fireworks exploding on the roof of a tall building is totally baffling and looks tacked on, though it is spectacularly shot.

Directors of photography Jason Kwan and Kenny Tse drain the color out of the cinematography, leaving only shades of gray, but their sweeping crane and aerial shots of nighttime Hong Kong and its neon-lit buildings are gorgeous and exciting. Action work is heart-stoppingly professional, pumped up by Peter Kam's over-used score that sounds a bit like Bernard Herrmann on steroids.

Originally reviewed at the Busan International Film Festival
Production companies *Edko Film, Stars Shine Blue Sea Productions*
Cast *Tony Leung Ka-Fai, Aaron Kwok, Andy Lau, Eddie Peng, Aarif Rahman, Charlie Yeung*
Directors *Longman Leung, Sunny Luk*
Screenwriters *Longman Leung, Sunny Luk*
Producers *William Kong, Matthew Tang, Ivy Ho, Catherine Kwan*
Executive producers: William Kong, Song Dai, Chiba Ryuhei
Director of photography *Jason Kwan, Kenny Tse*
Production designer *Alex Mok*
Costumes *Stephanie Wong*
Editor *Kwong Chi-leung*
Sales *Edko Filims*

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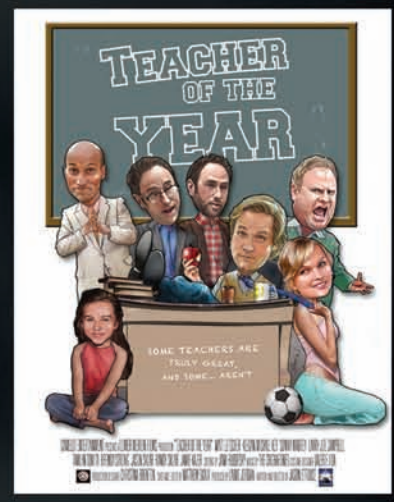

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In addition to the Brothers Grimm *Blancanieves* recalls the Tod Browning classic *Freaks*.

Blancanieves

The *Snow White* tale gets doused in flamenco rhythms and shoved into the bullfighting arena in this affectionate 1920s-set tribute to European silent cinema *By David Rooney*

BLANCANIEVES RAISES THE question of whether the receptiveness of international audiences to black & white silent film homage was expanded or exhausted by *The Artist*. Comparison is inevitable, but these two elaborate exercises in cinematic nostalgia could hardly be more different. While Michel Hazanavicius' Oscar winner was a playful valentine to pre-talkies Hollywood, Spanish writer-director Pablo Berger's inventive Andalusian reworking of *Snow White* is a love letter to 1920s European silent film, liberally mixing humor and melodrama.

The Brothers Grimm fairy tale has been in revisionist overdrive lately, from the silly farce of *Mirror, Mirror* to the stylish action and minimal enchantment of *Snow White and the Huntsman*. Berger's rethink is arguably more original than either of them, retelling the timeless story in a culturally specific new context, its distinctive flavor enhanced by Alfonso de Vilallonga'ssumptuous, flamenco-inflected score.

Berger sets both the opening and climactic action in a grand bullfighting arena in Seville, tying the *Snow White* tale to a national tradition that combines spectacle with fiery dramatics. And via the art of the toreador, he makes deft narrative use of a predominantly male ritual to give his heroine a contemporary edge.

Celebrated matador Antonio Villalta (Daniel Giminez Cacho) has triumphed in the ring and is nearing the finale when he sneaks a smile at his beautiful pregnant wife Carmen (Inma Ciesta) in the stands. This costs him his focus at a crucial moment. He is gored by the bull and rushed to hospital, while Carmen goes into premature labor in another ward, dying in childbirth. The calculating expression of emergency-room nurse Encarna (Maribel Verdu) as she flutters her enormous fake eyelashes over the broken torero indicates from the outset the strain of arch humor attached to the villainess of the piece.

Rendered quadriplegic by his injuries, Antonio rejects his daughter Carmencita (Sofia Oria). He eventually recovers enough to marry his nurse, leaving the child to be raised by her grandmother (Angela Molina). But when the doting old woman dies, Carmencita is sent to live in the villa presided over by her wicked, nouveau-riche stepmother. Her hair hacked off, she is exiled to a dingy basement and treated like the lowest servant, forbidden from visiting her father upstairs.

Some of the most touching moments are the stolen afternoons of Carmencita and the imprisoned Antonio, who teaches her basic skills with a bullfighter's cape. These come in handy later when, as a teenager (Macarena Garcia takes over the role), she escapes an attempt on her life and ends up with amnesia, picked up by a traveling band of bullfighting dwarves. In an interesting twist on the original, one member of that troupe serves as a secondary villain while another stands in for Prince Charming.

Verdu goes to town milking melodramatic excess from conniving Encarna's campy treachery and studied glamor, deliriously playing the dominatrix lady of the manor with her driver and lover, Genaro (Pere Ponce). Berger may be slyly referencing *What Ever Happened to Baby Jane?* in scenes where Carmencita is finally invited to the family dinner table and when Encarna takes wheelchair-bound Antonio for a reckless turn on the stairs.

With frugal use of dialogue cards and expressive performances in which emotions are stamped in bold, the writer-director spins an eventful tale that is faithful to the original yet has its own quirky identity. This is especially so in the final section, where the heroine, nicknamed Blancanieves by her new companions, enjoys a rapid rise to fame after intervening during a violent episode in the bullfighting ring. But triumph segues quickly to tragedy in a haunting conclusion that borrows from *Sleeping Beauty* by way of Tod Browning's *Freaks*.

There are minor lulls, and perhaps too much time is spent late in the action on the widowed Encarna as a preening socialite, including her dispatch of the thankless Genaro in the swimming pool, à la Norma Desmond. But the broad-strokes storytelling is generally brisk, lucid and imaginative, aided immeasurably by cinematographer Kiko de la Rica's alluring b&w visuals.

The images range from grotesque to poignant, peppered with Bunuelesue ocular closeups. But the film is propelled equally by de Vilallonga's lush score, which is jaunty, suspenseful, sweet or sorrowful, as required. It's a charming curio that cleverly reshapes a classic fairy tale.

Originally reviewed at the Toronto International Film Festival
Production companies *Arcadia Motion Pictures, Nix Films, Sisifo Films, The Kraken Films, Noodles Production, Arte France Cinema*
Cast *Maribel Verdu, Daniel Gimenez Cacho, Angela Molina, Pere Ponce*
Director-screenwriter *Pablo Berger*
Sales *Dreamcatchers*

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WRITTEN BY PEARRY TEO & NICOLE JONES DIRECTED BY PEARRY TEO

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MARKET SCREENING GUIDE

Julianne Moore, left, in Fortissimo Films' relationship drama *What Massie Knew.*

TODAY

9:00 ***Beta Cinema Promo Reel*** Beta Cinema, Laemmle 4; ***Branded*** Darclight Films, Amc 7; ***Camille Rewinds*** Gaumont, Amc 5; ***Citadel*** Films Distribution, Broadway 4; ***How To Make Money Selling Drugs*** Lightning Entertainment,Broadway 1; ***John Dies At The End*** Magnolia Pictures & Magnet Releasing, Ocean Scr 1; ***Miss Lovely*** Fortissimo Films, Criterion 3; ***No Place On Earth*** Global Screen Gmbh, Laemmle 1; ***Private Peaceful*** Goldcrest Films, Amc 6; ***The Crossing*** Tf1 International, Criterion 2

11:00 ***100 Bloody Acres*** The Works International, Laemmle 3; ***Bellicher Cell*** Fcce Distribution, Amc 2; ***Camp 14 - Total Control Zone*** Global Screen Gmbh, Broadway 1; ***Chrysalis*** Vertice Sales, Fairmont 2; ***Dangerous Liaisons*** Easternlight Films, Amc 6; ***Goat*** Recreation, Fairmont 3; ***Grave Encounters 2*** Darclight Films, Criterion 5; ***Hotel De Sade*** Red Sea Media Inc., Fairmont 4; ***Imagine*** Beta Cinema, Criterion 1; ***Invader*** Filmax International, Laemmle 1; ***Journey To The Christmas Star*** Sola Media, Gmbh Broadway 3; ***Kiss Of The Damned*** Magnolia Pictures & Magnet Releasing, Ocean Scr 1; ***Love Sick Love*** Pfg Entertainment, Inc., Merigot 1; ***One Last Look*** Lightning Entertainment, Amc 7; ***Silent Night*** Inferno, Fairmont 5; ***Wasteland*** Bankside Films, Amc 1; ***White Frog*** Fortissimo Films, Criterion 6; ***White Tiger*** Roskino, Fairmont 1

13:00 ***Blue Collar Boys*** Leomark Studios, Fairmont 4; ***Can't Stand Losing You*** Premiere Entertainment Group, Fairmont 2; ***Celeste & Jesse Forever*** Sierra / Affinity, Laemmle 1; ***Come Out And Play*** Celsius Entertainment, Broadway 3; ***Do Not Disturb*** Tf1 International, Amc 3; ***Eden*** Cinema Management Group LLC, Ocean Scr 1; ***Fly Me To The Moon*** Kinology, Amc 1; ***Forgotten*** Beta Cinema, Criterion 5; ***Frances Ha*** Celluloid Dreams / Nightmares, Criterion 3; ***Fresh Meat*** Nz Film, Criterion 6; ***Ghost Graduation*** Film Factory Entertainment, Amc 2; ***Home*** Films Boutique, Broadway 2; ***It's Not You, It's Me*** Camelot Entertainment Group, Fairmont 5; ***Samsara*** Mpi Media Group, Amc 6; ***Taste Of Body*** China Film Promotion Int'l, Merigot 1; ***The Conspiracy*** Celluloid Dreams / Nightmares, Broadway 1; ***The Greatest Miracle*** Locomotive Distribution, Amc 5; ***The Lesser Blessed*** Entertainment One Films International, Criterion 1; ***Tulpa*** Jinga Films, Amc 7; ***Yellow*** Atlas International Film Gmbh, Laemmle 3

15:00 ***A Company Man*** Showbox / Mediaplex, Inc., Criterion 5; ***After*** Jinga Films, Amc 6; ***Amazing Racer*** Vmi-Vantage Media International/Vision Music Inc, Merigot 1; ***Blood Shot*** Spotlight Pictures, Fairmont 4; ***Dark Feed*** Recreation, Fairmont 3; ***Flight Of The Storks*** Tf1 International, Amc 7; ***Good Vibrations*** The Works International, Fairmont 2; ***Hello Quo*** K5 International, Criterion 3; ***Jelly T*** Sola Media Gmbh, Criterion 2; ***K-11*** Intandem Films, Amc 2; ***Killer Holiday*** Empress Road Pictures, Amc 5; ***My Awkward Sexual Adventure*** Archstone Distribution, Criterion 1; ***No Tell Motel*** Cinema Management Group Llc, Ocean Scr 1; ***Roman Polanski: Odd Man Out*** Films Distribution, Criterion 4; ***Stitches*** Mpi Media Group, Broadway 3; ***Summer In February*** Speranza13 Media, Amc 1; ***The Dandelions*** Gaumont, Criterion 6; ***The Famous Five*** Beta Cinema, Laemmle 4; ***The Sweeney*** Protagonist Pictures, Fairmont 1; ***Tomorrow You're Gone*** Echo Bridge Entertainment, Laemmle 2; ***Top Priority: The Terror Within*** Fleur De Lis Film Studios, Amc 3; ***Unit 7*** Film Factory Entertainment, Laemmle 1; ***What Maisie Knew*** Fortissimo Films, Broadway 2; ***Whole Lotta Sole*** Lightning Entertainment, Fairmont 5; ***Yugo And Lala*** Golden Network Asia Ltd, Broadway 1

17:00 ***Confession Of Murder*** Showbox / Mediaplex, Inc., Criterion 1; ***Due West : Our Sex Journey*** China 3D Digital Distribution Limited, Amc 4; ***Echo Planet*** Golden Network Asia Ltd, Criterion 2; ***Free Samples*** Red Sea Media Inc., Fairmont 1; ***Ghost Sweepers*** Finecut Co. Ltd., Broadway 1; ***Harodim*** Terra Mater Factual Studios, Criterion 5; ***Hello Quo*** K5 International, Criterion 3; ***Home Again*** Entertainment One Films International, Criterion 4; ***I Didn't Come Here To Die*** Big Screen Entertainment Group, Amc 5; ***In The Shadow*** Bleiberg Entertainment Llc, Amc 3; ***Jan Dara*** Sahamongkolfilm International Co. Ltd., Amc 2; ***The Man Who Shook The Hand Of Vicente Fernandez*** Arclight Films, Amc 6; ***Marco Macaco - Let's Go Bananas!*** Sola Media Gmbh, Fairmont 5; ***Mine Games*** Kaleidoscope Film Distribution Ltd, Fairmont 2; ***Orange Honey*** Beta Cinema, Laemmle 2; ***Promo Screening Gaumont*** Gaumont, Criterion 6; ***Sawney: Flesh Of Man*** Jinga Films, Merigot 1; ***Sightseers*** Protagonist Pictures, Fairmont 4; ***Smiley*** Synchronicity Entertainment, Laemmle 1; ***Still*** Cinema Management Group Llc, Ocean Scr 1; ***Tango Libre*** Films Distribution, Laemmle 4; ***The Art Of Flight (3D)*** Red Bull Media House, Amc 7; ***The Brass Teapot*** Tf1 International, Broadway 4; ***The First Time*** Celsius Entertainmen, Laemmle 3; ***The Frozen Ground*** Voltage Pictures, Broadway 2; ***The Glass Man*** Spotlight Pictures, Fairmont 3; ***Viy 3D*** (Promo) Bazelevs, Broadway 3

19:00 ***Apartment In Athens*** Filmexport Group, Merigot 1; ***Empires Of The Deep*** Rexmedia, Fairmont 3; ***For Greater Glory*** Locomotive Distribution, Fairmont 2; ***Per Sofia*** Lbyl Films & Distribution Inc, Fairmont 4; ***Red Hook Summer*** Recreation, Fairmont 5; ***The Collection*** Cinema Management Group Llc, Ocean Scr 1; ***Zombex*** Vmi-Vantage Media International/Vision Music Inc, Fairmont 1

TOMORROW

8:30 ***Tenchi Meisatsu*** (Original Japanese Title) Shochiku Co., Ltd, Amc 7; ***The Thieves*** Showbox / Mediaplex, Inc., Amc 4

8:45 ***Great Expectations*** Hanway Films, Criterion 2; ***Guardians*** Action Concept Gmbh, Laemmle 2; ***Ill Manors*** Bankside Films, Fairmont 4; ***Jan Dara*** Sahamongkolfilm International Co. Ltd., Amc 2; ***The Grand Heist*** Finecut Co. Ltd., Laemmle 3

9:00 ***Escape*** Trustnordisk, Broadway 2; ***Forgotten*** Beta Cinema, Criterion 5; ***Frances Ha*** Celluloid Dreams / Nightmares, Criterion 3; ***Get Lucky*** Cinema Management Group Llc, Ocean Scr 1; ***Hannah Arendt*** The Match Factory, Laemmle 1; ***Heaven's Door*** Lightning Entertainment, Fairmont 5; ***Ikllr*** Kaleidoscope Film Distribution Ltd, Fairmont 3; ***Inbred*** Darclight Films, Merigot 1; ***Inch'allah*** Entertainment One Films Intern ational, Laemmle 4; ***Intersection*** Europacorp, Amc 5; ***Mission To Lars*** Av Pictures Limited, Broadway 3; ***Paulette*** Gaumont, Criterion 6; ***The Clockwork Girl*** Green Films, Inc., Amc 6; ***The Crossing*** Tf1 International, Criterion 1; ***The Four*** Easternlight Films, Criterion 4; ***The Snow Queen*** Wizart Animation, Amc 1; ***Victor And The Secret Of Crocodile Mansion*** Sola Media Gmbh, Fairmont 1; ***White Tiger*** Roskino, Fairmont 2

11:00 ***Yak*** (Sahamongkolfilm Private Screening) Sahamongkolfilm International Co. Ltd., Laemmle 1; ***100 Bloody Acres*** The Works International, Laemmle 2; ***Berlin Job*** Arclight Films, Criterion 6; ***Deer Crossing*** Osiris Entertainment, Fairmont 3; ***Dracula 3D*** Filmexport Group, Amc 4; ***Drift*** Tf1 International, Criterion 1; ***Fin (The End)*** Film Factory Entertainment, Broadway 2; ***Grassroots*** Intandem Films, Fairmont 1; ***Greetings From Tim Buckley*** Celluloid Dreams / Nightmares, Broadway 3; ***Home Again*** Entertainment One Films International, Criterion 4; ***Inescapable*** Myriad Pictures, Criterion 2; ***Least Among Saints*** Vision Films, Amc 3; ***Love, Marilyn*** Studiocanal, Laemmle 4; ***Miffy The Movie*** 6 Sales, Laemmle 3; ***Mission Park*** Studio City Pictures, Fairmont 5; ***Pawn*** Red Sea Media Inc., Broadway 1; ***Phantom*** Rcr Media Group, Amc 2; ***Run - 3D*** Palatin Media Film- & Fernseh Gmbh, Amc 7; ***Scavengers*** Camelot

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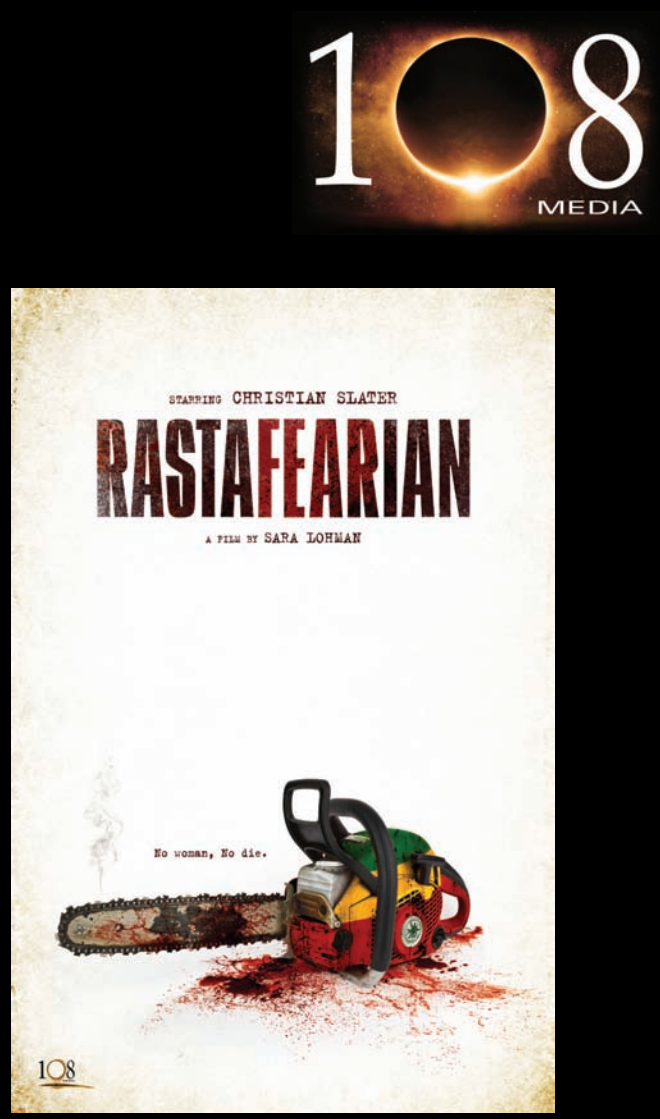

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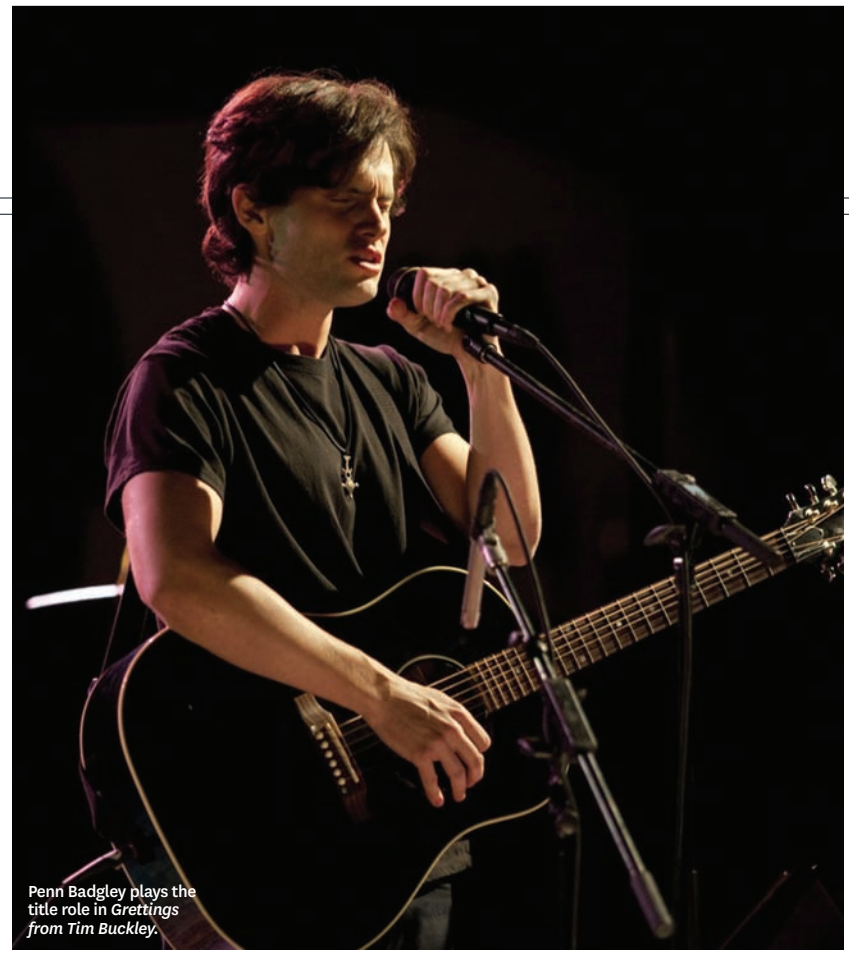
Penn Badgley plays the title role in *Grettings from Tim Buckley.*

Entertainment Group, Fairmont 2; ***That's What She Said*** Vmi-Vantage Media International/ Vision Music Inc, Merigot 1; ***The Package*** Motion Picture Corporation Of America, Ocean Scr 1; ***Traffickers*** M-Line Distribution, Amc 5; ***Under The Bed*** Bleiberg Entertainment Llc, Fairmont 4

13:00 ***Armed Hands*** Films Distribution, Criterion 3; ***Bitch Hug*** Svensk Filmindustri, Ab, Amc 7; ***Come Out And Play*** Celsius Entertainment, Broadway 3; ***Dark Feed*** Recreation, Fairmont 2; ***Darkroom*** Premiere Entertainment Group, Fairmont 3; ***Death*** Leomark Studios, Fairmont 5; ***Derby Dogs*** Screen Media, Fairmont 4; ***Evil Things*** Filmexport Group, Merigot 1; ***Harodim*** Terra Mater Factual Studios, Criterion 5; ***Hellbenders 3D*** The Exchange, Criterion 1; ***Inappropriate Comedy*** Highland Film Group, Laemmle 1; ***Invader*** Filmax International, Laemmle 4; ***Kirikou And Men And Women*** Studiocanal, Criterion 6; ***Little Glory*** The Little Film Company, Ocean Scr 1; ***Minuscule - Valley Of The Lost Ants*** Futurikon, Amc 5; ***Nous York*** Pathe International (Fr), Amc 2; ***October Baby*** Mission Pictures International, Criterion 4; ***Roraima*** Red Bull Media House, Broadway 1; ***Save Your Legs*** Protagonist Pictures, Broadway 2; ***Song For Marion*** Entertainment One Films International, Laemmle 2; ***Stitches*** Mpi Media Group, Laemmle 3; ***Struck By Lightning*** Lightning Entertainment, Fairmont 1; ***Sucker*** Big Screen Entertainment Group, Criterion 2; ***The Penguin King 3D*** Kaleidoscope Film Distribution Ltd, Amc 3; ***Two Little Boys*** Nz Film, Amc 4; ***Weird Business*** 9Ers Entertainment, Amc 1

15:00 ***180 Seconds*** Latido, Criterion 5; ***Ashes*** The Works International, Fairmont 2; ***Boxing Day*** Independent, Broadway 2; ***Chained*** Myriad Pictures, Broadway 4; ***Cold War*** Edko Films Ltd, Broadway 3; ***Diva*** Emperor Motion Pictures, Amc 4; ***Echo Planet*** Golden Network Asia Ltd, Criterion 1; ***F.b.i. : Frog Butthead Investigators (Mais Qui A Re-Tué Pamela Rose?)*** Gaumont, Laemmle 3; ***Fairytale*** Rai Trade, Laemmle 1; ***Five Thirteen*** Lightning Entertainment, Criterion 3; ***Here Comes The Devil*** Mpi Media Group, Amc 7; ***Horror Stories*** Daisy & Cinergy Entertainment, Laemmle 2; ***Into The Dark*** Epic Pictures Group, Fairmont 3; ***Love Sick Love*** Pfg Entertainment, Inc., Merigot 1; ***Niko 2: Little Brother – Big Trouble*** Global Screen Gmbh, Amc 5; ***Officer Down*** Red Sea Media Inc., Broadway 1; ***Oliviero Rising*** Bunker Hill S.r.l, Amc 1; ***Purge*** Trustnordisk, Criterion 2; ***Redemption Streeet*** Fortissimo Films, Laemmle 4; ***Show Me The Money*** Rexmedia, Fairmont 1; ***Teacher Of The Year*** Camelot Entertainment Group, Fairmont 5; ***The Assassins*** Easternlight Films, Criterion 6; ***The Crack*** Entertainment One Films International, Amc 6; ***The Reef 2: High Tide (3D)*** Sc Films International, Criterion 4; ***The Sweeter Side Of Life*** Motion Picture Corporation Of America, Ocean Scr 1; ***Theatre Of Dreams*** Intandem Films, Fairmont 4

17:00 ***Byzantium*** Westend Films, Amc 1; ***Christmas In Compton*** Meridien Films, Broadway 1; ***Day Of Siege*** Rai Trade, Criterion 5; ***Entity*** Darclight Films, Fairmont 2; ***Errors Of The Human Body*** Mpi Media Group, Amc 3; ***Flight Of The Storks*** Tf1 International, Amc 7; ***Goat*** Recreation, Fairmont 1; ***Hotel De Sade*** Red Sea Media Inc., Fairmont 4; ***Last Passenger*** Pathe International (Fr), Criterion 6; ***Legatee*** Planeta Inform Film Distribution, Merigot 1; ***Love And Honor*** Lightning Entertainment, Laemmle 4; ***Mickey Matson And The Copperhead Conspiracy*** Vmi-Vantage Media International/ Vision Music Inc, Laemmle 2; ***One Small Hitch*** Curb Entertainment International Corp, Broadway 3; ***Petunia*** New Films International, Fairmont 3; ***Sexy Evil Genius*** The Little Film Company, Ocean Scr 1; ***Storm Surfers 3D*** Red Bull Media House, Criterion 2; ***Tai Chi 0*** Huayi Brothers Media Corporation, Amc 4; ***The Concubine*** Lotte Entertainment, Criterion 1; ***The Numbers Station*** Content Media Corporation Plc, Amc 5; ***The Reluctant Fundamentalist*** K5 International, Laemmle 3; ***Tiger Mask*** Shochiku Co., Ltd, Amc 6; ***Tomorrow You're Gone*** Echo Bridge Entertainment, Laemmle 1; ***Yugo And Lala*** Golden Network Asia Ltd, Broadway 2; ***Zalman King's Pleasure Or Pain*** Moonstone Entertainment / Prestige Films, Broadway 4

19:00 ***Bigfoot County*** Red Sea Media Inc., Merigot 1; ***Eden*** Cinema Management Group Llc, Ocean Scr 1; ***Outpost 11*** Stealth Indie, Fairmont 3; ***Red Hook Summer*** Recreation, Fairmont 5; ***The Abcs Of Death*** Magnolia Pictures & Magnet Releasing, Fairmont 1; ***The Clown*** Cinema Do Brasil, Fairmont 4; ***The Sweeney*** Protagonist Pictures, Fairmont 2

NOVEMBER 2ND

8:30 ***Painted Skin II*** Huayi Brothers Media Corporation, Amc 2; ***Ship Of Theseus*** Fortissimo Films, Criterion 2; ***Tenchi Meisatsu*** (Original Japanese Title) Shochiku Co., Ltd, Amc 6

8:45 ***Shores Of Hope*** Beta Cinema, Criterion 6

9:00 ***Blancanieves*** Dreamcatchers, Broadway 1; ***Bullet In The Face*** Tf1 International, Laemmle 2; ***Charm*** Bleiberg Entertainment Llc, Fairmont 2; ***Ernest & Celestine*** Studiocanal, Broadway 3; ***Frost*** Trustnordisk, Amc 3; ***Hotel Noir*** Locomotive Distribution, Amc 4; ***Marco Macaco - Let's Go Bananas!*** Sola Media Gmbh, Fairmont 5; ***Nobody Walks*** Myriad Pictures, Criterion 3; ***Outrage Beyond*** Celluloid Dreams / Nightmares, Laemmle 4; ***Private Peaceful*** Goldcrest Films, Amc 5; ***Quartet*** Hanway Films, Broadway 4; ***Sanitarium*** Highland Film Group, Ocean Scr 1; ***Snd M6 Promo Reel*** Snd - Groupe M6, Broadway 2; ***Space Milkshake*** Joker Films Inc., Fairmont 4; ***The Dandelions*** Gaumont, Amc 7; ***The Green Planet*** Kaleidoscope Film Distribution Ltd, Fairmont 3; ***The Power Of Few*** Arclight Films, Merigot 1; ***The Wild Ones*** Filmax International, Criterion 4

11:00 ***Afterparty*** Film Factory Entertainment, Amc 3; ***Bad Kids Go To Hell*** Red Sea Media Inc., Fairmont 4; ***Bailout: The Age Of Greed*** Boll Ag, Criterion 2; ***Bwakaw*** Fortissimo Films, Broadway 3; ***Dark Water*** Yellow Affair Oy, Fairmont 5; ***Dormant Beauty*** Celluloid Dreams / Nightmares, Laemmle 4; ***Evil Things*** Filmexport Group, Merigot 1; ***Fresh Meat*** Nz Film, Criterion 4; ***Ginger & Rosa*** The Match Factory, Amc 1; ***Grave Encounters 2*** Darclight Films, Fairmont 2; ***Hello Quo*** K5 International, Criterion 3; ***Ikllr*** Kaleidoscope Film Distribution Ltd, Fairmont 3; ***Jackie*** Media Luna New Films Ug, Fairmont 1; ***John Dies At The End*** Magnolia Pictures & Magnet Releasing, Laemmle 3; ***Kikoriki: Team Invincible*** Lightning Entertainment, Broadway 2; ***Nativity 2 Danger In The Manger*** Moviehouse Entertainment, Amc 7; ***Nearlyweds*** Motion Picture Corporation Of America, Ocean Scr 1; ***No One Lives*** Pathe International (Fr), Laemmle 2; ***Offworld*** Halcyon International, Criterion 1; ***Paulette*** Gaumont, Criterion 6; ***Steel*** Films Distribution, Criterion 5; ***The Girl*** Goldcrest Films, Broadway 4; ***Welcome To The Jungle*** Salt, Amc 5; ***Writers*** The Solution Entertainment Group, Laemmle 1

13:00 ***A Glimpse Inside The Mind Of Charles Swan III*** Independent, Amc 2; ***A Liar's Autobiography – The Untrue Story Of Monty Python's Graham Chapman 3D*** Sc Films International, Broadway 2; ***Angels*** Big Screen Entertainment Group, Criterion 4; ***Another Dirty Movie*** Camelot Entertainment Group, Fairmont 4; ***Black Forest: Hansel And Gretel & The 420 Witch*** Jinga Films, Broadway 3; ***Chaos*** All Rights Entertainment Limited, Amc 5; ***Cold War*** Edko Films Ltd, Broadway 4; ***Confession Of Murder*** Showbox / Mediaplex, Inc., Criterion 2; ***Cottage Country*** Vmi-Vantage Media International/Vision Music Inc, Fairmont 2; ***Greetings From Tim Buckley*** Celluloid Dreams / Nightmares, Broadway 1; ***Hello Quo*** K5 International, Criterion 3; ***Highland Park*** Premiere Entertainment Group, Fairmont 3; ***How To Meet Girls From A Distance*** Nz Film, Laemmle 1; ***Last Passenger***, Pathe International (Fr), Criterion 5; ***Love Bite*** Westend Films, Criterion 6; ***Mine Games*** Kaleidoscope, Film Distribution Ltd, Fairmont 1 THR

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SOUND DESIGNER STEVE FANAGAN EDITED BY CHRIS GILL AND CONOR MCDONNELL DIRECTOR OF PHOTOGRAPHY PATRICK JORDAN PRODUCED BY JOHN MCDONNELL BRENDAN MCCARTHY RUTH TREACY AND JULIANNE FORDE
CO PRODUCED BY MAGNUS PAULSSON AND ANDERS BANKE WRITTEN BY CONOR MCMAHON AND DAVID O'BRIEN DIRECTED BY CONOR MCMAHON

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[PROMOTION]

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CONTACT

EUROPE **Alison Smith** / +44 7788 591 781 / Alison.Smith@thr.com
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U.S **Debra Ladner Fink** / +1 323 525 2014 / Debra.Fink@thr.com

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THE Hollywood REPORTER

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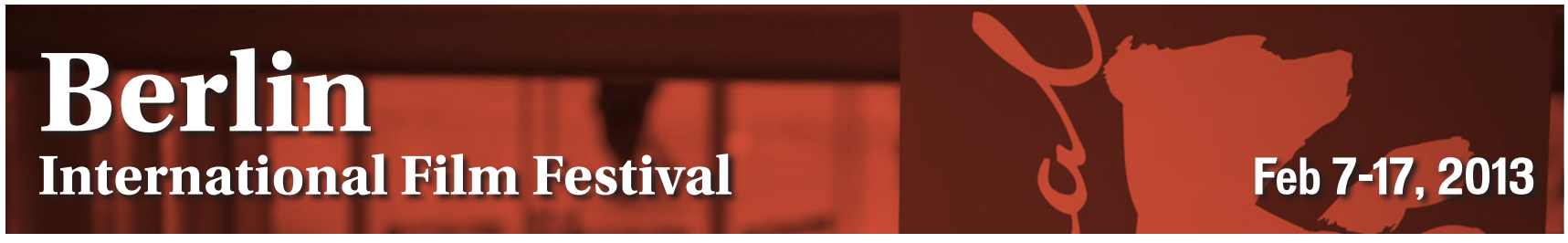

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EUROPE & AFRICA

Alison Smith | alison.smith@thr.com // Tommaso Campione | tommaso.campione@thr.com

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The Hollywood Reporter

1935

From left, Todd with *Tarzan* star (and former Olympian) Johnny Weissmuller outside the Santa Monica Life Saving Club.

on the possibility of making three-dimension cartoons.

Thelma Todd Funeral Awaits Coroner Report

The untimely death of Thelma Todd, comedy star, found slumped over the wheel of her car yesterday morning, startled the film colony. Funeral arrangements are being held up pending disposition of the case by investigating authorities. The actress' body was in technical custody of the coroner, with an autopsy ordered to determine cause of death, believed to be from monoxide poisoning.

Miss Todd was to have started a six weeks' tour of personal appearances, opening in Chicago Friday. She also was under contract to Hal Roach, with three more Todd-Kelly shorts to be made on the current program. She was 30 years old, a featured player who maintained her popularity in the change from silents to talkies.

Collings Returns With

Screen star — and West side business woman — Thelma Todd comes to a tragic end

WHEN THELMA TODD, who starred in the Marx Brothers' *Monkey Business* and *Horse Feathers* —plus more than three dozen other films — died under suspicious circumstances in 1935, it stunned both Hollywood and Santa Monica. Not only was Todd a successful actress, but she owned Thelma Todd's Sidewalk Cafe at 17575 Pacific Coast Highway, near the Castellammare section of Pacific Palisades. The rambling white roadhouse on the east side of PCH just north of Sunset Boulevard was a major hot spot in the early '30s and — somewhat ironically, considering what a party scene it was — in the early '60s became the headquarters of Paulist Productions, a maker of religious movies. Todd's body had been found behind the wheel of her Lincoln Phaeton convertible in a garage near the Sidewalk Café. Although there were plenty lurid theories about her death, including her refusing to pay an extortionist, the coroner eventually ruled it an accidental carbon monoxide poisoning.

— BILL HIGGINS

PHOTO BY GENERAL PHOTOGRAPHIC AGENCY/GETTY IMAGES)

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THE MATCH FACTORY AT AFM 2012

THE MATCH FACTORY

MEASURING THE WORLD BY DETLEV BUCK

SUN, 4 TH NOV / 10:45 AM / OCEAN SCREENING ROOM / 3D SCREENING

LENGTH: 123 MIN / ORIGINAL LANGUAGE: GERMAN

MARKET PREMIERE

GINGER & ROSA BY SALLY POTTER

FRI, 2 ND NOV / 11:00 AM / AMC SANTA MONICA 1

LENGTH: 90 MIN / ORIGINAL LANGUAGE: ENGLISH

tiff. toronto international film festival®
OFFICIAL SELECTION 2012

HANNAH ARENDT BY MARGARETHE VON TROTTA

THU, 1 ST NOV / 09:00 AM / LAEMMLE MONICA 1

LENGTH: 110 MIN / ORIGINAL LANGUAGE: GERMAN & ENGLISH

tiff. toronto international film festival®
OFFICIAL SELECTION 2012

WHEN I SAW YOU BY ANNEMARIE JACIR

SUN, 4 TH NOV / 09:00 AM / OCEAN SCREENING ROOM

LENGTH: 97 MIN / ORIGINAL LANGUAGE: ARABIC

ABU DHABI FILM FESTIVAL مهرجان أبوظبي السينمائي
BEST FILM FROM THE ARAB WORLD

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THE MATCH FACTORY GMBH
WWW.THE-MATCH-FACTORY.COM
E-MAIL: INFO@MATCHFACTORY.DE

THE MATCH FACTORY @ AFM 2012
OFFICE #627 LOEWS
PHONE: +1 310 260 2280

ATTENDING AFM (31 ST OCT – 7 TH NOV):
MICHAEL WEBER
BRIGITTE SUÁREZ / CELL: +49 172 85 56 195
JENNY WALENDY / CELL: +49 178 17 38 118

The Match Factory D1 103112.indd 1 10/23/12 11:28 AM

SHOWBOX AT AFM 2012

CONTACT IN AFM
LOEWS HOTEL / SUITE 455 T 310 458 6700 (R#455)

A COMPANY MAN

MARKET PREMIERE

31 OCT (WED) 15:00 – CRITERION 5

2nd SCREENING / 4 NOV (SUN) 09:00 CRITERION 4

He has no choice but to fight his own company.

GENRE ACTION, DRAMA STARRING SO JI-SUB, LEE MI-YOUN, KIM DONG-JUN

SCREENING TODAY

CONFESSION OF MURDER

MARKET PREMIERE

31 OCT (WED) 17:00 – CRITERION 1

2nd SCREENING / 2 NOV (FRI) 13:00 CRITERION 2

Who will end up revealing the truth of a perfect murder?

GENRE ACTION, THRILLER STARRING JUNG JAE-YOUNG, PARK SI-HOO

THE THIEVES

1 NOV (THU) 08:30 – AMC SANTA MONICA 4

The All-time No.1 Korean film in admission and gross revenue alike

GENRE ACTION, CRIME DIRECTOR CHOI DONG-HOON (WOOCHI / TAZZA: THE HIGH ROLLERS / THE BIG SWINDLE)

SCREENING TOMORROW

Showbox Entertainment D1 103112.indd 1 10/25/12 11:01 AM